THE NEW YORK DRAMATIC MIRROR.

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NYM CRINKLE'S FEUILLETON

MRS. D. P. BOWERS IN JEANNE FORTIER. THE CRY OF THE CHEAP MANAGER. GERMS OF THE AMERICAN DRAMA. A FULL FLUSH OF INSPIRATION. AN IMAGINARY AMERICAN MELODRAMA.

I heard nothing but regrets on Monday night, that Mrs. D. P. Bowers had chosen such a play as Jeanne Fortier in which to exhibit her talents.

It was in every respect a sultry Summer production. Niblo's Garden was filled with the actors who are in the city looking for next year's chances. It was a critical, rather than a sympathetic audience. The great lobbies and corridors were choked with them. They went from seat to seat and chatted and hob-nobbed fraternally. They stood round in that bit of garden, wall-locked, which still gives some warrant to the theatre's name, and there they smoked and talked contracts and Interstate laws. The play failed to chain them closely, and a good many of them sauntered away altogether before it ended.

It reminded me, in all its particulars, of the Summer melodrama that for years we have been accustomed to see dumped upon the boards when the thermometer drove away the regular theatrical *habitués*.

It had a prologue and five acts. That in itself is an old time patent. It had a sensation in the middle of it, made of sticks and ropes and dummy. It gave us a weather-beaten villain; who from time immemorial had committed crimes for no other human reason than that a play of this kind could not be constructed unless he did. It gave us suffering innocence, hedged in and hunted by triumphant rascality through five acts, to be righted and vindicated by an accident in one act.

That Mrs. Bowers thought this play was worthy of serious attention from intelligent souls in our day, is to put a very small estimate on that excellent actress' judgment. I cannot bring myself to believe that her good sense approved of the drama when she read it.

It is just possible—or perhaps I ought to say that it is very probable—that Mrs. Bowers has allowed herself to be influenced by the professional pessmism that is in the air and came to the conclusion that to be successful she must lay hold of rubbish. The cry of the cheap manager is that nothing succeeds like the unsuccessful; that to make money you must hit the people below the belt, etc. And the mature artist of our time who has more talent than sagacity is very apt to fall into the whining and complaining mood, under the preaching of such doctrinaires as Mr. William Winter, who treats all wholesome and genuinely amusing efforts like The Still Alarm and the Old Homestead with literary contempt and critical sneers, as evidences of the degeneracy of the times.

It is worth saying here that we have heard the complaint made many times that an American play cannot succeed even on its merits, while a foreign play is successful simply because it is foreign.

Here is a case in point. Jeanne Fortier is a fine example of the foreign play that has been loaded on us for years with a great record at the Ambigu. But I feel quite safe in saying here, with every confidence in my ability to demonstrate it, that Mr. Denman Thompson, or Mr. Joseph Arthur, who are Americans and do not pose as dramatists, can write a better and more successful play without putting themselves to any stress. The best proof of this is that they have done so.

But we are confronted with a body of cant at once. Men who ought to discriminate and deal justly whistle the humble efforts of the American playwright down the wind. To call The Old Homestead The Old Hencoop may be neat impertinence, but is not criticism. That bucolic hodge-podge does not assume to be a melodrama, and is not a great play, but it has the one redeeming merit of dealing with human beings as we know them and of appealing in a simple and effective way to the most wholesome and precious instincts of a community.

It is only the *blasé* cynic of the café, the weary, burnt out pessimist of the club-room, who thinks it clever and pat to sneer at home and fireside and family altar; and while he sips his brandy-and-soda and does so, millions are drawn by the unobtrusive charm of the old story.

I never in my life thought or said that The Old Homestead or The Midnight Bell was a great drama. In many respects these productions are loose, fragmentary, inartistic and disappointing, and I never thought that Denman Thompson was an imaginative artist. But any man who can hold a million of people with a simple story of home; with the humble old sentiments of childhood; with a recognition of what is purest and sweetest in our recollection, as Mr. Denman Thompson and Mr. Hoyt have done, and who did not think it worth while to wallow in the slough of French nastiness, is certainly deserving of some commendation for having shown the American people that to make the exhibition interesting it wasn't necessary to borrow the outworn materials of the Ambigu.

Better men than Hoyt and Thompson will push this idea further. We ought to be able to see here the germ of an American drama, using the element of our own country to accomplish its purpose. And it is irrational and stupid to plant the cynical heel on the American acorn because it is not yet an American oak. The proudest thing about the acorn is that it will grow, if you give it time and temperature.

Mrs. Bowers is, in a sense, a representative American actress. She has some qualities that no other American actress has in the same combination and degree at this moment. She has the dignity, the repose, the intelligent equipoise that age must add to merit. Her voice is rich, strong, resonant, and perfectly under control. In queenly roles she inspires respect with a dignity that is not wholly in stature and gesture.

Then, too, she is respected—for what? Mainly, I suspect, for her long preservation from the kind of rubbish in which she is now standing. Her name is for the most part associated only with rôles of indisputable dramatic worth.

In what fit of recklessness did she think it worth while to disturb or obscure that record?

Look you! I will suppose a case: Fancy for a moment that I wrote a play for Mrs. Bowers. In this play I made a miscreant murder a fellow being and circumstantial evidence convicted an innocent woman of the crime. That would be my prologue in brief. Twenty years after, the miscreant is rich and unsuspected, and the innocent woman comes back to society to find her son and daughter grown up and involved in the usual sentimental tangle.

I should say as George Francis Train says in his lectures, "Nothing connectional about that. Oh, dear, no!" But the miscreant suspects the returned woman and employs a deeper-dyed miscreant than himself to get her out of the way. This would be my strong point—my sensation, so to speak; my pivot.

I would bring back the sub-miscreant in rage, unexpectedly, and he would say to the arch-miscreant, "Well, here I am," and the arch-miscreant would reply: "What do you want? I thought you left the country!" "I want money," says the sub, "I hold your secret. You are a murderer, ah, ha! Do you object to smoking?"

Then I would have the arch-miscreant tremble, glower, and hiss and succumb. "Well, well; how much do you want?" And I would have the fellow in rags remark airily, "Five hundred thousand francs, and and not on the instalment plan either, and don't you forget it."

In the full flush of inspiration I would make the arch-villain say: "There is a woman. Do you mark me? She must be gotten out of the way. No pistols, no knives—do you understand?—and the five hundred thousand francs are yours."

"Consider it done," the sub would say as he leers, "but first sign this contract. 'I hereby promise to pay the sum of 500,000 francs on the day that the woman specified in this bond is quietly murdered.'" This I would have signed and sealed and witnessed before a notary, because then the sub-villain could sue the arch-villain on the paper.

I think Mrs. Bowers would stop me on this point incredulously. But my headlong originality would hurry her on. "Wait a moment," I should say, "The great situation is to come."

Says the arch-villain, after he has signed the deed, "How will you do it? There must be no dynamite or electricity, remember!"

"Listen," rejoins the sub-miscreant. "How would a painter's ladder do?"

"By heavens! I do not understand you," remarks the arch.

"I will explain," says the sub, lighting a fresh cigarette. "On the opposite side of this street they are painting a house, and they have a heavy ladder swung across the windows by ropes. The moment we decide on this the woman will walk under the ladder. I will cut the ropes. You can go up stairs and recline in an easy chair and see her crushed."

What in your opinion, would be Mrs. D. P. Bowers' opinion of this American melodrama? She would, I think, heap upon it some of the nitrate of silver that Mr. Winter keeps for The Old Hencoop.

It would be in vain for me to point out that the audience would be spell-bound by the fall of the paper ladder, and utterly deceived by the dummy upon whom it would fall. She would reply to all my eloquence in the allowable terseness of the moment, "Rats!"

But suppose this sort of thing came from the Ambigu?

Well, then, she would hunt up Mr. F. C. Bangs and do it.

Everybody hunts up Mr. F. C. Bangs when that sort of thing is to be done. Mr. F. C. Bangs appears to exist for this purpose. He is not an actor. He hates me bitterly because his voice gave out in Mark Antony, but his legs didn't. I have seen him play some parts with fine address, but he doesn't seem to care for fine parts. He comes up like the marigold in Summer, shakes his lurid head and is buried under the *débris* until next Summer.

I never could understand why an actor with his legs could not stand alone, without leaning up against snaps.

NYM CRINKLE.

MR. PALMER'S PLANS.

Manager A. M. Palmer's desk at the Madison Square looked as though the Conemaugh flood had been at work on it yesterday, when a DRAMATIC MIRROR representative found him sitting there with papers, documents, letters, and a variety of *débris* piled in seemingly hopeless confusion a foot or more high all round. He looked warm and uncomfortable, but a broad smile of prospective content spread across his handsome and *distingué* countenance when the visitor referred to the subject of his foreign trip, on which he will start to-day.

"Yes, I shall be glad enough to get away from the heat and bustle," said he, "and I intend to enjoy every moment of my absence if I can. We will go direct to London, where I have secured rooms at the Victoria Hotel—the great crowds of tourists this Exposition year make it necessary to provide accommodations in advance—and I shall probably stay in town several weeks. Then I am going to explore Great Britain thoroughly—something I haven't had time or opportunity to do, heretofore. I shall visit the midland country of England, Wales, Scotland and Ireland. Of course, I shall run over to Paris to look at the Exposition, but my Continental sojourn will not last more than a couple of weeks."

"Do you expect to do a stroke of theatrical business during your journey, Mr. Palmer—keep an eye open to windward for dramatic material?"

"I shan't pass a good play by without looking at it—if I find one," said the manager, reflectively. "I hear that The Profligate is a strong piece. If it's still in the market I may make a bid for it. But I have no definite ideas about foreign purchases. Should anything that I consider desirable come under observation it will probably find its way here in my trunk."

"Have you arranged next season's programme at the Madison Square and Palmer's?"

"Not fully."

"Have you any objection to telling MIRROR readers your plans, as far as they are formulated?"

"No objection whatever. When Miss Maddern finishes with Featherbrain at the Madison Square, Miss Claxton will produce Bootle's Baby, the dramatization of John Strange Winter's charming military story that has met with so much success on the other side. Miss Claxton will remain here until the close of the regular season, my company meanwhile opening early in the Autumn at the Grand Opera House with Captain Swift, and playing several other cities as a preliminary tour. The opening production will probably be an adaptation from the German, which Clinton Stuart is making for me, unless I should pick up something abroad that would command precedence. The German piece is called The Two Leonoras. It was done at Amberg's not long ago. The plot is interesting and is enlivened with some good comedy. It contains excellent parts for Mr. Stoddart, Miss Burroughs, Mr. Barrymore and Miss Russell."

"And the season at Palmer's?"

"It will open on Oct. 7, with Signor Salvini, who then and there inaugurates his American tour under my management. He will be supported by a strong company. Star attractions will fill out the season until January, when I shall probably begin the new stock company's operations with an elaborate production of a romantic play. At the present moment, this is as far toward completeness as my plans have gone."

Mr. Palmer sails on the *City of Paris*, the Inman Line's record-breaker. He and his family will occupy one of the sumptuous suites of rooms with which this magnificent ship is provided. The party consists of Mr. and Mrs. Palmer, Miss Lillie Palmer, two sons the baby Phyllis, and two nursemaids.

WILSON BARRETT'S AMERICAN TOUR

Clark S. Sammis, who is to manage Wilson Barrett's American tour, arrived from London on the *City of Paris* last week. He seemed in splendid health and was bronzed by the trip.

"Mr. Barrett is now at Brighton," said Mr. Sammis, in speaking of the English actor to a MIRROR reporter. "He has close his London season, and is hard at work on two new plays, which he will probably bring out next year. In August he begins a six weeks' tour preparatory to his departure for this country on Oct. 2. His farewell night in London was a perfect ovation. The prices in all parts of the Princess' Theatre were doubled, and the audience was one of the most distinguished ever gathered together in London.

"The plays which Mr. Barrett has in his repertoire new to this country are three in number. They are Ben-My-Chree, Good Old Times and Nowadays. They were written by Mr. Barrett and Hal Caine, and have each had long and brilliant runs in England. Ben-My-Chree, which was the most successful, will be the opening play both in Boston and here. It was not Mr. Barrett's intention to produce Nowadays here, although in disposing of his rights of the play for America to Mr. French he reserved the privilege of presenting it himself if he desired to do so. The piece is an English racing drama, and as such plays have never been successful in this country, Mr. Barrett was persuaded not to put it on over here. However, there appears to be considerable inquiry and talk among managers concerning the play, and we may decide upon presenting it during our New York run. It is, aside from its turfy element, a beautiful domestic story of English life, and Mr. Barrett, who plays an elderly Yorkshireman, astonished London by one of the most brilliant pieces of character acting ever seen on the English stage.

"Wilson Barrett's brother, George, who stands almost at the head of English character actors and Miss Eastlake will be in Mr. Barrett's support, besides many of the old favorites. The season will open in Boston on Oct. 14, and after three weeks at the Hub, we come to the Fifth Avenue Theatre. The scenery and properties for every play is to be brought over, the first instalment arriving early in September. I shall have the entire season of forty weeks booked. We may go to Australia and we may not. It all depends on certain conditions relating to the opening of Mr. Barrett's new theatre in London. I will tell you more about that matter later."

THE Theatrical Managers' Association will meet on Thursday next, the 20th inst., at the Madison Square Theatre. A number of new members have been added since the last meeting.

THE NEW YORK
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THE MIRROR FOR THE SUMMER.

Readers of THE DRAMATIC MIRROR who are going out-of-town for the Summer, can have the paper sent on the following terms, by forwarding address and amount to this office:

50 cents for four weeks.
$1.00 for ten weeks.
$1.25 for three months.
Postage prepaid.

A BROAD SCOPE.

THE formation of the Theatrical Managers' Association of America is an accomplishment that is likely to exercise an important effect upon professional affairs in the future, and to exert a wider influence than many suppose.

Unlike the Trusts and monopolistic organizations, instituted for purposes of gain and oppression only, by men in other branches of business life, the new Association is destined, if its object be steadfastly held in view, to work great good to everybody engaged both in management and acting.

To relieve the profession from the burdens unjustly imposed through the operations of the Interstate Commerce Act, is but one of many beneficial aims which may be achieved by this organization. Also embraced in the plan is the prosecution of measures for the protection of traveling and local managers "from the outrages of play-pirates, flagrant violations of contracts, obstructive legislation and such other evils as have arisen out of a want of organization."

We hope that when the Interstate matter is adjusted, the Association will at once take up the question of securing an amendment to the dramatic copyright law by Congress making play stealing a misdemeanor, and adding to the penalty of infringement, imprisonment. This method of dealing a death blow to piracy, which THE DRAMATIC MIRROR has strenuously advocated for several years past, will be practicable and effectual. There will be no opposition to the movement in the national legislature. It only needs active agitation and proper representation of the facts by those actually interested in obtaining relief from the present state of things, to bring success.

We hope to see the Manager's Association in a position to do what it has in view, and this can only be reached by the substantial cooperation of local and traveling managers throughout the country. The Executive Committee has sent out, broadcast, an appeal for members and money. Both are essential to the success of the undertaking, and both should be forthcoming.

THE SUMMER SEASON.

THE long-delayed appearance of our old enemy Humidity has sent New Yorkers in a disorderly retreat to seashore and mountain, and theatrical receipts have dropped as suddenly as the mercury has ascended.

The Summer season, as the sporadic theatricals, at this time, are classified as a matter of courtesy, is somewhat more diversified and extensive than usual this year.

There are several fixed attractions in the local field whose managers pluckily intend to carry straight through the flannel-shirt period.

But we should not be surprised if the majority of the latter wished they owned soda-water fountains or sold palm-leaf fans, before the cool breezes of Autumn come to their aid.

When active rivalry and strong competition come to the aid of thermometrical exaltation the box-office stands a slim chance of coming out ahead. The fight will be a hot one, at all events.

GENEROUS, BUT ILLEGAL.

IT was a characteristically generous and gracious proceeding for the members of the Actors' Fund Association, at the annual meeting last week, to vote $1,000 to the Johnstown sufferers from the treasury of the institution. The donation represented the hearty sympathy of the profession, in common with all classes of our citizens, for the bereaved and desolated survivors of the stricken town.

But, notwithstanding the laudable sentiment which found enthusiastic expression in this manner on the occasion referred to, the fact remains that the Association had no right to give away $1,000, or one penny of its moneys for the object in question.

In other words the gift was illegal, and a distinct violation of the provisions of the Association's act of incorporation, which expressly stipulates that the funds shall be used "to advance, promote, foster and benefit the condition and welfare, physical as well as intellectual, of the members of said corporation, and of others belonging to the theatrical profession and their families." No authority is vested in the Association for the expenditure of its funds in any other direction, and, therefore, generous as the motive was, the voting of $1,000 to Johnstown was a step beyond its lawful powers.

It is necessary, under all circumstances, that the affairs of a corporation should be lawfully conducted. The noble desire of the members of the Fund to extend aid and comfort to the sorely afflicted men and women of the Conemaugh valley should have taken the form of a subscription on the spot. Those present should have put their hands into their pockets and in that manner contributed the $1000 that was illegally taken from the coffers of the Fund.

MR. WINTER EXCITES WRATH.

SOME discussion has arisen from the address delivered before the profession by WILLIAM WINTER at Palmer's Theatre last week, and in some quarters the speaker's frankness has excited unconcealed wrath. Mr. JOSEPH ARTHUR, for instance, appears in print to controvert the essayist's views and, incidentally, to subject him to a little personal abuse. Mr. ARTHUR's powerful antagonism may, or may not, have been engendered by Mr. WINTER's remarks concerning the popular contemporaneous entertainment in which "the enraptured multitude is thrilled to behold an actual woman swimming in an actual tank of water, or an actual fire-engine dragged across the stage almost as swiftly as it can be dragged in the street, and with almost as much racket."

As an author who has done magnificent work in the interests of the highest form of dramatic art, Mr. ARTHUR is of course qualified to come forward as the champion of the modern stage and its conditions. We defy Mr. WINTER to disprove that his gifted adversary knows more about greased poles and genuine fire-engines on the boards, and their box-office value, than any other man in the business. We venture to say that Mr. WINTER would be put to his wits's ends in order to demonstrate that Hamlet drew more money last season than The Still Alarm, and we are morally certain that he cannot satisfactorily establish Mr. SHAKESPEARE's superiority to Mr. ARTHUR as a furnisher of amusement to the masses.

Nevertheless, THE DRAMATIC MIRROR may be permitted to say in behalf of Mr. WINTER's address that it was spoken in all sincerity; that it was uttered by a man who has closely watched the tide of theatrical events in this country for more than a quarter of a century, and who has not lost his dramatic ideal in spite of this experience; that its unpleasant truths are not necessarily unwholesome, and that it is hardly to be disputed that a man with strong convictions has, on being invited to make them known, a right to do so honestly and with praiseworthy intentions.

We do not agree with all that Mr. WINTER said at the Fund anniversary, but we know that his sincerity, like his ability, is beyond question and that it would be a good thing for everybody, Mr. ARTHUR included, if there were less of the prevailing "cynical levity" against which he warned his hearers.

FISTIC ENTERTAINMENTS.

THE influence of the new Actor's Athletic Association is already making itself felt along that portion of Broadway whose pave has been taken possession of by the professional and "sporting" squatters.

Profiting by the example of Oklahoma's new population, these Boomers settle their own disputes in their own way, and the fistic entertainments that formerly varied the calm of the old-time Rialto on Union Square have been transferred to the main thoroughfare of the town, where that class of actors that Summer on the streets, amuse themselves and the passers-by, and enrich the neighboring dispensers of malt and more fiery fluid.

The other day the first fight of the idle season occurred—not in a prize-ring, provided by the Athletic Association, but on the sidewalk in front of the Bijou Opera House. The battle was not according to Queensbury rules, but it appears to have satisfied the belligerents and the spectators. It reflected great credit upon the participants and gave a perceptible lift to the cause of dramatic art. It is a pity that the dignity of the profession could not have been more emphatically asserted. The gouging out of an eye or two, or the removal of an ear, or even a portion of a nose would have brought the incident into advantageous prominence, and perhaps revived public interest in the question of the protection of native talent.

Unfortunately, this matter has come to the notice of the public. Furthermore, selfish and ungrateful citizens who desire to preserve Broadway as a respectable thoroughfare for themselves, their wives and daughters, have lodged complaints against the gentry who invest and impede the sidewalks. The result is that their independence is severely and unwarrantably threatened. Captain REILLY has issued orders to his policemen to prevent the "statues" from posing in their accustomed places, and to subject them to the disagreeable necessity of "moving on."

It is feared that this flagrant proceeding will put an end to the pure and edifying exhibitions of the manly art which the public and the newspapers expect to take place in that particular locality.

PERSONAL.

MANOLA.—Marion Manola will sail for Europe on July 5.

HALLEN.—Fred Hallen sailed for Europe on Saturday last on the *Elbe*.

JARBEAU.—Vernona Jarbeau will spend the summer at her cottage, at Laurence, L. I.

STRONG.—Alma Strong will play the leading rôle in For His Natural Life at the Windsor next week.

THOMPSON.—A farewell benefit is on the *tapis* in London for Lydia Thompson. The perennial Lydia talks of retiring from the stage.

IRVING.—Henry Irving is the recipient of a cigar case in leather and gold, the gift of the Prince of Wales, as a souvenir of Mr. Irving's performance at Sandringham.

THOMAS.—Brandon Thomas recently jumped into the Thames to rescue a dog. Mr. Thomas will be remembered as having been formerly with the Rosina Vokes Comedy company in this country.

CAREY.—Edna Carey, having closed with A Dark Secret, has gone to Hensonville, in the Catskills, where she has a pretty cottage. Miss Carey recently purchased an annex of land which considerably extends the grounds about her house.

EVANS.—Lizzie Evans will Summer at Asbury Park. Her regular season commences August 19 at the Globe Theatre, Boston. Miss Evans has a new comedy, Fine Feathers, and will also cling to her popular play, The Buckeye.

GILMORE.—On Saturday last Edward G. Gilmore paid off the mortgage of $120,000 on the Academy of Music. He claims that the amount required to raise the mortgage was made by the management of the house during the run of The Old Homestead.

WEBB.—Harriett Webb, the popular reader, has terminated her season in this city, and brought to a close, her Wednesday afternoon receptions, which were given during the Winter at her city residence. Mrs. Webb is at her country home, Lyndhurst-on-the-Sound.

DUNNE.—John W. Dunne, husband and manager of Patti Rosa, arrived from England on Sunday. His wife returns early in July.

VOKES.—Rosina Vokes being unable to appear at the recent benefit for the Johnstown sufferers at Palmer's theatre, generously sent $250 to swell the amount of the receipts.

BURBECK.—Frank Burbeck is annoyed by newspaper paragraphs stating that he is the husband of Nellie Lingard. He asserts in the most positive manner that he has never been married in his life.

KIMBALL.—Grace Kimball, who won recognition as a talented actress in A Possible Case, has been engaged to play the part of Miranda, in J. H. McVicker's production of The Tempest, at Chicago, on June 24.

LEWIS.—Lillian Lewis will open her next season with a two week's engagement in this city, beginning on Sept. 2. She will be surrounded by a very strong company and will play in the larger cities only.

BIOGRAPHY.—A biography of American celebrities is now being published by L. Webster & Co., in which the prominent playwrights of this country will be flattered by the publication of samples of their work.

GILBERT.—John Gilbert, whose illness at Boston we referred to last week, has had a relapse, but his doctor thinks he may still recover, although his relatives have been informed that he is in a most critical condition.

MURDOCK.—Mortimer Murdock has closed a season of forty-three weeks with Floy Crowell. Mr. Murdock speaks in the highest terms of Miss Crowell's talent, business capacity and her many estimable social qualities.

HERNDON.—Agnes Herndon still continues to win commendation for her work in support of Hal Reed in the West. The St. Paul *Globe* says that her impersonation of the heroine in that piece "seems to demonstrate the advantages of excellent dramatic training."

DOWNING.—Robert J. Downing will produce his new romantic drama, Count Claudio, next season with a good company including Eugenie Blair. Mr. Downing has dissolved partnership with J. H. Mack, and intends to take the managerial reins into his own hands in future.

ADAMS.—J. R. Adams has been engaged for the pantomimic comedy part of Peter Lane in Newton Beers' production of Enoch Arden, which opens its season at Hooley's Theatre, Chicago, early next month. Besides this, Mr. Adams, who has been secured for forty weeks, will engage all the business of the *fête* scene.

WOOD.—A. H. Wood's new paper, the *West End Critic*, which he will run as the organ of his Harlem Theatre, has made its appearance. It is a neatly arranged sheet, of eight pages. We hope that Mr. Wood is not going to be responsible for the inaccuracies of his writers. If he does he will have his hands full.

MILLER.—Henry Miller, who left with the Lyceum Theatre company for San Francisco on Sunday last, will return to open in the leading role of Shenandoah at the Star, on Sept. 9, for which he has been loaned by Daniel Frohman. The present will be Mr. Miller's sixth engagement in San Francisco within the past three or four seasons.

CHEATHAM.—Kitty Cheatham, the pretty little comedienne of Daly's Theatre, has recently been re-engaged by Mr. Daly for a term of years. During the past season or two, Miss Cheatham has grown to be one of the favorites of this city. Since the company started out on the road her work has been generally commended and generously complimented by the press. She is always painstaking and earnest in whatever she undertakes.

JACOBS.—Lew Rohdt, the treasurer of the Theatre Royal at Montreal, recently presented to M. J. Jacobs, the popular treasurer of Jacobs' Circuit and the son of H. R. Jacobs, the celebrated stag hound "Carlo," from the kennels of Lord Ronald. The dog is only seven months old, and stands about three feet high. His mother has taken over twenty first prizes at bench shows and is valued at $8,000.

KENT.—Charles Kent tries to be artistic in refusing to take calls when the character he plays is killed off in sight of the audience. Last season W. H. Crane interfered and incontinently changed Mr. Kent from a corpse to a smirking actor after the tragic climax in The Henrietta, and now in The Spider's Web at Chicago, the public are doing the same thing. Mr. Kent's refusal to come forth the first night almost raised a riot, and he has pocketed his sense of the fitness of things ever since.

CORINNE.—Corinne just closed what is said to have been her largest and most successful season, in spite of the Presidential election and the general depression in business. At every point she is reported to have tested the capacity of her houses. With her mother, Mrs. Jennie Kimball, she has started on a tour of the different Summer resorts, expecting to enjoy a much-needed rest. Her next season will open the first week in September, when she will present a revised edition of Arcadia, which has been re-written and new songs, marches and music introduced. Time for next season is filled in all the large cities.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Maude Harrison sailed for Europe last Saturday aboard the *City of Chester*, accompanied by her invalid mother and Marie Greenwall. Miss Harrison will remain in London four weeks and a similar time in Paris. Then she will go to Lake Lucerne for a rest, afterward do the Rhine and finally take ship for home at Antwerp. She is loaded with letters of introduction to prominent professional people in the British and French capitals, who will no doubt welcome the presence of one of our most charming *comediennes*.

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Kate Claxton and Arthur Forrest have bought Captain Swift from Manager Palmer. Mr. Forrest will appear in the name-part and Miss Claxton will direct the affairs of the company, a work for which she is thoroughly competent, as she is one of the shrewdest business women in the profession. The Madison Square company will play the piece for a few weeks in certain cities during the Autumn, the arrangement with the new purchasers including a reservation of that right; otherwise, the whole boundless continent is theirs.

✣

Miss Claxton, by the way, expects to produce Bootle's Baby here in town some time this Summer. The announcement that it will go on at the Madison Square is somewhat premature, since Arthur Miller has the refusal of that house for Featherbrain, or any other production, up to the beginning of the Fall season. Should he elect to vacate, Miss Claxton will bring out her piece there.

✣

Many people familiar with the newspaper pictures signed "Kalulu," which for eight years past have adorned the pages of many of the weekly and daily papers in this town, will regret the death of their author, Frederick Ramsden, which occurred on Wednesday last. Ramsden was a facile and prolific artist and, I believe, was the pioneer in contributing small illustrations to the columns of the daily press. Several years ago he was regularly employed on THE DRAMATIC MIRROR. Hundreds of his drawings were used in the department called "Pen and Pencil," which, after the manner of the "Captious Critic" in the London *Sporting and Dramatic News*, each week humorously pictured the striking features of an important production. Ramsden was a whole-souled Englishman, generous frank, and popular among his associates.

✣

Why doesn't McCaull or Aronson or Wilson secure the services of Louise Paullin, who is, with one or two exceptions, the cleverest and most versatile of all our comic opera actresses? She demonstrated her quality long ago, but if anybody wishes to see how much one member of a cast can do toward making a bad piece tolerable, let him go to hear Adriell at the Union Square and note the effect of Miss Paullin's efforts in the title role. She looks well, sings well, acts well and is altogether a grateful oasis of ability in an arid desert of mediocrity.

✣

Ullie Akerstrom's future will be watched with interest. Coming to town at an unfavorable time and with naught except her own grit and a vague provincial reputation to back her up, she not only succeeded in commanding attention but also in establishing herself on a plane of popularity. She has intelligence and a charmingly unconventional style, and she dances like a fairy. Altogether, Miss Akerstrom is to be congratulated on the gratifying results of her experimental metropolitan engagement.

✣

The *Sun* says that Adeline Stanhope left the cast of Featherbrain "in a truly feminine huff." The *Sun* is entirely mistaken. Miss Stanhope, who was specially engaged for four weeks only, retired at the close of that term. To use her own words, she is "hard at work resting now," an occupation she finds almost as fatiguing as racing up and down the spiral staircase with Miss Maddern, in the second act.

✣

H. J. Webb-Darleigh writes me from London as follows:

Myself and several others (members of the theatrical profession in England) were engaged by Messrs. J. E. Brooks and J. P. Bell, of New York, to play certain parts on tour in an American musical comedy Uncle Josh. The engagement went smoothly for a time, until the end of March, when Mr. Brooks vanished, leaving no traces of his whereabouts to his company, and without paying them the amounts due for arrears of salary. Can you give us the address of Mr. Bell? Mr. Brooks, I believe, is to be addressed in care of the Actors' Fund.

These men are unknown to me, and as the "American musical comedy" they played in England was no other than a stolen copy of Mr. Thompson's Joshua Whitcomb, it is unlikely that they will come forward with their addresses. Mr. Webb-Darleigh and his associates have simply been victimized by a pair of Yankee play-thieves—the sort whose misdeeds find exposure almost every week in the columns of THE DRAMATIC MIRROR.

✣

There are 650 opera glasses scattered through the auditorium of the Academy, and they have been in use several months. During this time but nineteen have disappeared. As there is nothing to prevent a person so inclined from walking off with a pair if he chooses, this record speaks well for the honesty of the general public. By the way, the glasses in the Academy are just as good as those at the Casino, and the use of one for an evening costs only a dime instead of a quarter. What is more to the point, the automatic boxes in the former theatre invariably open, while those at the Casino frequently don't.

✣

One of the scenes painted for Bartholomew's Equine Paradox at the Academy, was decked with artificial trailing arbutus and gorgeous flowers. The horses at rehearsal began to devour the plants and vines and they had, consequently, to be removed. Business Manager Comstock considered this a tribute to the scenic painter's realistic skill, as superb in its way as that contributed by the birds that flew to pick the cherries presented on the canvas of the ancient Greek painter.

✣

On Monday morning I received from Mr. George Hanlon his cheque for $100, to be applied to the relief of the Johnstown sufferers. I have turned the donation over to Mr. A. M. Palmer, and received his receipt, as chairman of the theatrical branch of the Relief Committee, for the same.

✣

From Wilmington, Del., comes a letter from Walter B. Woodall, courteously asking me to state that he is alive. It gives me pleasure to grant this little favor, particularly as Mr. Woodall's death was erroneously announced in THE DRAMATIC MIRROR two or three weeks ago. Mr. Woodall says that the obituary brought Mrs. W. an offer of immediate engagement, besides any number of letters of condolence; so it was not as unpleasant as it might have been.

✣

Alexander Salvini has not yet determined what to do next season, paragraphs to the contrary notwithstanding. He may support his illustrious *pater*; he may remain in the Madison Square stock, and yet again he may star on his own account in a romantic play adapted from a powerful Italian novel.

✣

Uncle Richard Hooley telegraphs me from Chicago that the first week's receipts of Daly's company at his theatre were $10,133. Last Saturday night's house represented $1,645. If this keeps up Mr. Daly will obliterate the recollections of the past season in this city.

✣

An actor has brought to Uncle Ben Baker a peculiar story from Turner's Falls, Mass. He states that a company stranded there recently, under very distressful circumstances. One of the actresses, who hadn't a penny in the world and was in actual need of food, called on a Catholic priest for advice or assistance. His answer was: "You are public characters. Why don't you go on the town and get your living?" I can scarcely credit this story; but if there is any truth in it I should like to receive further particulars. Such a priest, if he really exists, should be summarily pilloried in print, and unfrocked by the ecclesiastical authorities.

✣

Party going up town in horsecar, after seeing Clover at Palmer's. Two ladies and dude escort.

FIRST LADY gushes (pardonably) over Oudin and his voice.

SECOND LADY: (who knows it all—and more, too). "Oh, Oudin ought to sing well. He is a Conservatory man and [with an air of intimate knowledge of professional matters] he married a Conservatory woman."

DUDE: (Who doesn't mean to be left, breaks in brilliantly) "I wonder if they'll have Conservatory children!"

✣

The Police Commissioners, possibly jealous of Mayor Grant's glory in connection with the Johnstown Relief movement, at the last moment refused to give permission for the sale of tickets to the Johnstown benefits by the Finest. This knocked the plan of the managers into a cocked hat. They had intended to issue 100,000 tickets at $1 apiece, good at all the theatres on the day of the performances, and they believed they could get rid of all of them. The ungracious action of the Commissioners will probably reduce the receipts from the theatrical sources in this city by at least three fourths.

✣

There is no rule that prohibits the police from selling tickets for any purpose, but there is a departmental regulation which forbids their doing so without the permission of the Commissioners. The latter gave as the reason for their refusal that compliance would disturb the discipline of the force. On account of this objection, which in view of the extraordinary nature of the case seems trivial, the sufferers by the flood will probably be deprived of about $75,000.

IN THE COURTS.

WILLIAM BARRY CHARGED WITH STRIKING A WOMAN.

William Barry, of the Barry and Fay combination is being sued in the Supreme Court by Agnes Hallock Buck, who is known on the stage as Agnes Hallock. The plaintiff is seeking to recover $3,000 damages for assault. Miss Hallock was formerly employed by the Barry and Fay combination which was booked for the Bon Ton Theatre, Chicago, on January 6 last. Just before the curtain rose, while Miss Hallock was on the stage, she had some words with Mr. Barry about her salary and she refused to play unless she was paid. She charges that Mr. Barry struck her and it is for this assault that she is suing him. Through her counsel, Frederick L. Gilbert, she has procured an order from Judge Andrews for the examination of several witnesses in Chicago, who saw the assault, and whose testimony she wants to use when her suit is tried.

LYCEUM THEATRE MORTGAGE FORECLOSED.

The suit brought by John S. Ellis, as trustee for the holders of bonds issued by the Lyceum Theatre, to foreclose a mortgage upon the property, was decided in Mr. Ellis' favor last week by Judge Patterson, of the Supreme Court. When the property was leased to Steele Mackaye and Gustave Frohman some years, since the Lyceum was about $24,000 in debt, and bonds were issued for the amount in February, 1885, payable in 1891, and a mortgage was executed on the property as security to the bondholders, and Mr. Ellis appointed trustee under the mortgage. Interest on the bonds, due some months past, has not been paid, and suit was brought to foreclose the mortgage, sell the property and the lease, and apply the proceeds to the payment of the bonds and interest.

T., P. AND W.'S MINSTRELS SUED.

James C. and William T. Fulton, who were members of Thatcher, Primrose and West's Minstrels, were engaged by Mr. Thatcher at a salary of $50 per week each for a year, beginning January, 1888. They are no longer with the company, and in a suit brought against Mr. Thatcher in the City Court to recover 1,716.68 alleged to be due for salary and expenses, they assert that they were discharged before the expiration of their contract without any cause. Thatcher, in defending the suit, charges the fact to be that they were discharged for good and sufficient reason, inasmuch as they had on numerous occasions failed to appear for rehearsals, and were also guilty of other acts of insubordination. A motion to place the case on the short cause calendar has been denied by Chief Justice McAdam.

THE EDWARD E. RICE CASE.

During the course of the supplementary proceedings which proved of such annoyance to Manager Edward E. Rice, Henry E. Dixey was examined before the referee, testified that he was the sole owner of Adonis, because he had purchased the interest Mr. Rice had in it for $2,000 in January last. Mr. Dixey, however, declined to produce his books, containing the accounts of the moneys paid to Mr. Rice. Upon application being made to Judge Dugro of the Superior Court an order was secured, requiring Mr. Dixey to produce his books before the referee for examination. Manager Rice and and his brother Charles, who is the treasurer of the Adonis company, will also be further examined unless in the mean time a compromise is effected.

THOMAS HERNDON'S VERDICT FOR $1,800.

Thomas J. Herndon, who takes the part of the banker in The Midnight Bell, through his counsel, Messrs. Howe and Hummel, recovered a verdict last week in the City Court for $1,800 in an action for breach of contract brought against Frederic Bryton, of the Forgiven company, and Nat Salsbury. Mr. Herndon claimed that he and his wife in August, 1885, were engaged to appear in the Forgiven company for the season of 1885-86, at a weekly salary of $100. He alleged that they had been discharged without cause, and brought the action to recover the salary due them.

MRS. LANGTRY'S CHEF'S SUIT.

Mrs. Langtry has been saved the annoyance of appearing in court, as Chief Justice McAdam, of the City Court, has appointed Adolph L. Sanger referee to try the suit against her brought by her former chef, to recover upon an alleged claim for salary.

MRS. CHARLES DOREMUS, author of The Circus Rider, the piece in which Rosina Vokes has made such a success, has written a play for Jessie Bonstelle entitled The Little General. Miss Bonstelle will open her third starring tour in August with a good company. P. S. Mattox is attending to the bookings.

GOSSIP OF THE TOWN.

LILLY and Mabel Craig have been engaged for Louis James' company.

PAUL VERNON has been secured by Fanny Davenport for next season.

NAT GOODWIN closed season at Sacramento, Cal., on last Saturday night.

LEONORA BRADLEY has signed with Fred Warde for the coming season.

LOUISE BALFE has been engaged to support Charles Arnold in Hans the Boatman.

FANNY BLOODGOOD will be seen in the Autumn as Patsy Bloodgood in A Tin Soldier.

TOM MARTIN has been engaged for Frank A. Tannihill's new farce-comedy, Bric-à-Brac.

EDWARD A. HOYT has returned to the city after a thirty weeks' season with Frederick Warde.

CHARLES W. BUTLER will sail for London (to-day) Wednesday, to join Kate Forsythe's company.

HELEN MARLBOROUGH (Mrs. Ted Marks) has been engaged for Mrs. Potter's company for next season.

REDMUND AND BARRY will play the entire month of August at the Sans Souci Gardens in Providence.

JULIA ARTHUR has signed to be leading lady with Harry Williams' The Blue and the Gray company.

NEIL FLORENCE, who has been the leading man of the Twelve Temptations, has resigned from that company.

STELLA REES has been engaged as leading lady for a season of four weeks, at the Bijou Theatre, San Francisco.

HARRY WILSON has given up his engagement with Denman Thompson and will go with Lizzie Evans next season.

WILL T. BURNSIDE has secured H. Grattan Donnelly's Russian play, The Red Rouble and will put it on the road next season.

W. K. WALKER has been re-engaged by J. C. Stewart as advance representative of The Fat Men's Club company for next season.

FRANK MAYO has placed all his business in the hands of Gustave Frohman. Next season he will play Davy Crockett for the last time.

LILLIAN BILLINGS has been engaged for the leading juvenile part in A Dark Secret next season. Nellie Billings will also be in the cast.

JAMES FORT has been engaged by Robert Munroe to do the advance work of Munroe and Rice's Aunt Bridget company next season.

HENRIETTA IRVING has accepted an engagement with The Old Homestead road company. J. H. Ryan is engaged for the same organization also.

ARRANGEMENTS have been completed by which Sam B. Villa has secured from Kate Claxton, the drama of The World Against Her, for next season.

JOSEPH WHITING, Harry Meredith, S. Miller Kent, Libbie Kirk, and Ida Glenn, have been engaged by Klaw and Erlanger for The Grea Metropolis company.

PAIN'S new spectacle, The Last Days of Pompeii will be exhibited at Manhattan Beach this Summer. Four hundred people will be engaged in the representation.

THE office of the Bijou Theatre was broken into on Sunday morning last and $126 stolen from it. Manager Rosenquest's private desk was also rifled. A private watchman named Flynn is suspected.

AMONG those who sailed for Europe last Saturday, were Mrs. James Brown Potter, her father and Kyrle Bellew, on *La Gascogne*; Joseph Wheelock, Mollie Fuller, and Hattie L. Schell on the *Elbe*.

GEORGE A. D. JOHNSON has closed his engagement with the Horace Lewis Monte Cristo company. He will star through the West next season, in Dr. Jekyll and Mr. Hyde under the management of R. B. Norris.

THROUGH the success which Ullie Akerstrom has met with at the Star Theatre in Annette, Gustave Frohman, who is doing the booking for the company, has been able to place it in some of the best theatres of the country.

THE wardrobe and jewels of Aimée were sold at auction, on Wednesday last. Among those present at the sale were Herrmann and Mrs. Harry Miner, who were purchasers. Over $6,000 was realized. The costumes brought very little.

FRANK DIETZ, of Rosina Vokes' business staff, has left this city for Boston to take the management of Pain's pyrotechnic spectacle, The Fire of London, at the Huntington Avenue Amphitheatre. This is Mr. Dietz's second season in that capacity.

MRS. FRANK closed the forty-four weeks' season of the Florence Bindley company, at Cleveland on Saturday night. She will spend the Summer on a farm of 166 acres which she purchased last week. It is almost six miles from Saratoga. She will open her next season on Aug. 26.

MANAGER BAYLIS of the People's Theatre, Chicago, is expected in this city, this week, to meet his representative, J. J. Oliver who has done some remarkably good work for that theatre in booking attractions. Mr. Baylis will make his headquarters at Gustave Frohman's offices.

AT THE THEATRES.

NIBLO'S.—JEANNE FORTIER.

Jeanne Fortier	Mrs. D. P. Bowers
Paul Hammond	F. C. Bangs
Etienne Castel	R. A. Roberts
Ovid Sullivan	Fred. Corbett
Louise Labrue	John Burke
George Darrier	Percy Hunting
Pere-Pom	John E. Ince
Tete-De-Veau	Robert Harold
Francois	W. J. Leonard
Mary Hammond	Victory Bateman
Lucie	Lillian Owen
Mlle. Verbois	Emily Soldene

On Monday night, a melodrama of considerable power, adapted by Emily Soldene from a French play entitled La Porteuse de Pain, was produced at Niblo's before an audience largely recruited from the theatrical and journalistic professions. The original piece was a collaboration of Jules Dornay and Xavier de Montepin, and met with considerable success at the Ambigu Theatre of Paris. The play is divided into a prologue and five acts, and would be improved by the elimination of various irrelevancies. It has some strong situations and novel effects, which may insure its popularity.

The story is largely made up of old materials. The prologue opens at the residence of a village priest. Jaques Gerard, a tired wayfarer, is granted rest and shelter. Shortly afterwards a woman (Jeanne Fortier) with a child arrives in a fainting condition. She tells the kind-hearted priest that she is a widow who had been left in charge of a factory belonging to a Mr. Labrue. The latter had been murdered and she was suspected of the deed, but she knew it to have been done by Gerard, and she intended to denounce him. Gerard overhears her and escapes just as the gens-d'armes arrive to arrest her. She is handcuffed and parted from her boy, who is taken care of by the curé and an artist visitor, Castel, who sees in the incident the subject of a *salon* picture. Twenty-two years afterward the real play begins. Gerard, who had stolen an invention of his murdered master's, returns from America, a millionaire, with a pretty daughter, Mary, and assumes the name of Hammond. The artist, Castel, has brought up Jeanne Fortier's son as a lawyer, and he becomes the millionaire's adviser. The son of the murdered Labrue has become an engineering draughtsman, and is intent on discovering his father's murderer. He is taken into Hammond's service as superintendent of works, and falls in love with Jeanne Fortier's daughter, who turns up as Mary Hammond's dressmaker. Mary Hammond is herself in love with young Labrue, who repulses her with undue rudeness. Then there appears a conventional villain of the ragged tramp order, who in some unfathomed way is in possession of the murderer's secret, and is deriving from it a blackmail income. The two scoundrels then plan to "watch and kill" the dangerous young Labrue. Meanwhile Jeanne Fortier escapes from prison and becomes a bread-carrier. She goes to the lawyer to make inquiries about her daughter. There she meets Hammond, who recognizes her, and seeks to have her arrested, but the lawyer protects her. The villains then plot to have her death occur by accident. A toy horse of the boy Fortier, which had been kept by the artist, furnishes material evidence by which the murderer is made to confess, and is brought to justice. The lovers are made happy, and the unlucky Jeanne Fortier is duly exonerated.

The acting of Mrs. D. P. Bowers in the title-rôle gave another proof of the versatility and dramatic power of this able actress. Her impersonation was excellent throughout, and in the prologue she delivered the story of the murder and Jeanne Fortier's flight with absorbing force and heart-stirring pathos. F. C. Bangs gave a clever and artistic interpretation of the leading male character. At times, however, he made the millionaire assume a cringing and cowardly air which in real life would have led to the immediate discovery of his villainy. Frederick Corbett played the tramp Sullivan in a manner which promises well for his future career. John E. Ince and Robert Harold were cleverly humorous as two comic bakers. R. A. Roberts did commendable work as Castel, the artist. Percy Hunting as George Darrier and John Burke as young Labrue filled their parts acceptably.

Victory Bateman as Mary Hammond gave evidence of artistic training. Lillian Owen acted the rôle of Lucie with a mingling of skill and inexperience. The former favorite of opera bouffe, Emily Soldene, had only reserved for herself the small part of Mme. Verbois, in which she was loudly encored for an amusing song and dance. The scenery was pleasing, although very little of it was new.

GRAND.—THE BOHEMIAN GIRL.

The attraction at the Grand Opera House on Monday night, was Balfe's tuneful opera, The Bohemian Girl, which will be presented throughout the week. Pauline L'Allemand as Arline sang with charming effect, looked picturesque, and acted with telling coquettishness. If the applause bestowed upon her work had been taken as a criterion, she would no doubt have been crowned as the queen of song. Critical and experienced auditors would probably place her in the second category of operatic singers. The Gypsy Queen of Athalie Claire was an improvement upon her previous effort in Martha. She appeared quite at home in the part and sang with commendable skill. Her principal drawback is lack of dramatic magnetism and vocal force.

Frank Baxter's splendid tenor voice was artistically employed in the rôle of Thaddeus, and Signor Tagliapietra exhibited equal wealth of vocal endowment as the Count. The former's solo, "Then you'll remember me," and the latter's rendering of "The Heart Bowed Down," were both enthusically encored. Ed Connell made a capital Devilshoof. He not only possesses a splendid voice, but acted with a dash and humor that is well suited to the character. The rôle of Florestein was assigned to William Kammerer, whose Teutonic accent by no means improved his feeble attempt at playful humor. Unfortunately he has not even the redeeming qualification of a voice that can be heard a dozen rows beyond the footlights. The chorus was decidedly vociferous at times, but on the whole was kept well under control by the orchestral leader, Paul Steindorf. Next week, Chimes of Normandy.

WINDSOR.—DEAR IRISH BOY.

A pleasant Irish comedy-drama, entitled Dear Irish Boy, had its first production at the Windsor on Monday night. Dan McCarthy, supported by a good company, as the light-hearted, manly young Irishman danced and sang his way into the good graces of the large audience, who were delighted with his delineation of the part of Teddy O'Neill. Ad. Weaver as Barney Branagan, an old gardener, and Ada Boshell as Nelly Dale infused vim and vivacity into the piece. Gus Reynolds as Mike McClutchey gave a strong impersonation of the low comedy villain of the Danny Man and Michael Feeley type. Florence Worth was effective as Ellen O'Connell. The remainder of the cast was satisfactory. The play has thrilling situations and strong climaxes. It was handsomely and appropriately staged. Next week Inigo Tyrrell in His Natural Life.

THIRD AVENUE.—UNCLE TOM'S CABIN.

The Clifford and Webber company presented Uncle Tom's Cabin to a small audience at the Third Avenue Theatre, on Monday evening last. Milt Barlow as Uncle Tom, was about the only redeeming feature of the performance. Next week, Jennie Calef.

KOSTER AND BIAL'S.—VARIETY.

The bill at Koster and Bial's remains practically unchanged this week. A curtailed version of Suppe's operetta, The Lovely Galatea, with Hilda Thomas, Thomas Ebert, Jennie Joyce and Vincent Hogan in the cast, is still the principal feature of the entertainment. The Chester Sisters, Harry Sefton, Laura Lee, C. S. Sampson the Iron King, Miss Capitola Forrest and the musical farce A Dress Rehearsal made an excellent and attractive programme.

ACADEMY.—EQUINE PARADOX.

Prof. George Bartholomew, who has traveled from one end of the country to the other, has engaged the Academy of Music for the Summer months in order to give the entire metropolitan community a chance of beholding the wonders of his famous Equine Paradox. The opening entertainment on Saturday night was well attended, despite the foretaste of the present sultry spell. A number of the dramatic critics were on hand, probably under the impression that the Equine Paradox was another addition to the rural drama.

According to the schoolboy's anatomical description "the horse has four legs—one on each corner." But no one can thoroughly realise what a horse can do with his four legs until he has seen the equine pupils of Prof. Bartholomew. The programme is divided into four acts after the manner of all well-regulated performances. The first act presents a schoolroom scene. Bucephalus relieves the professor of his hat and brings him a chair, using his mouth in lieu of hands. Prince is appointed monitor, but as the pedagogic methods employed do not suit him, he upsets the desk and chases the Principal around the room. He is about to be chastised for this offence, when Mustang, a fellow pupil, falls on his knees and begs for mercy. Pope and Brutus, who have been playing truant, are made to stand on their heads as punishment. Nellie brings the mail, Mustang rings the bell, Spright erases figures on an elevated black-board by means of a moist sponge, while Chevalier plays hide and seek with a handkerchief. The most apt scholar, however, is Cæsar, who can distinguish right from left, and describe a circle and the figure eight. He also appreciates applause, which he acknowledges in approved fashion by an equine bow. After Bucephalus has danced a polka, and Cæsar has executed a jig on his four legs, twelve of the best musical scholars are duly organised as bell ringers, and play "The Last Rose of Summer" with excellent effect, each horse taking care of his own particular note. The act concludes with a court scene, showing the requisite characters of a law suit. Two equestrian lawyers argue the case with their fore feet on the table. The jury brings in a verdict of "Not Guilty," and the Sheriff releases the prisoner.

In the second act the fleet-footed animals assemble for a picnic in the forest. It would take too long to describe the various antics they indulge in. Prince and Pope display marvelous intelligence in their balancing feats on a see-saw plank less than twenty inches in width.

The third act is principally devoted to a military drill, in which the horses go through numerous evolutions, such as forming in two lines, moving off in platoons and divisions of four, and forming a hollow square. The concluding act of the entertainment presents a grand equestrian battle in which captains Black Ball and Snow Ball are placed in command of companies A and B. The arrival of the flying artillery and the flag scene are decidedly picturesque.

In addition to the evening performance there will be a matinee every afternoon which will afford an opportunity of showing the rising generation what dumb animals can learn to do with obedience, practice and intelligent application.

AT OTHER HOUSES.

The Bryants still prove a potent attraction at the Casino, where the ensuing roof garden concert is enlivened by the melodious combination of the Hungarian Student band and the Casino orchestra. Another enticing entertainment in the comic opera line is Clover, at Palmer's Theatre, where Col. McCaull's artists vie with one another in artistic effort. Lena Merville replaced Elma Delaro in the cast of the Golah at the Broadway on Monday night. Francis Wilson and Marie Jansen are doing their best to infuse into the piece the requisite qualities to draw large and profitable audiences.

Featherbrain and Minnie Maddern attract delighted audiences at the Madison Square Theatre. From its present success the piece bids fair to have a prolonged run.

J. K. Emmet will end his engagement in Uncle Joe at the Fourteenth Street Theatre on Saturday night.

Ardrielle, somewhat improved since its production last week, was to be sung throughout the present week at the Union Square Theatre, but the audience was unexpectedly dismissed on Tuesday night previous to the performance.

The County Fair will relinquish its possession of the Twenty-third Street Theatre on Saturday night. Duckstader's Minstrels are booked at that house for next week.

Midnight Bell, after the present week, will be the only representative of the rural drama that has withstood the hot weather. The snapy scene probably makes audiences at the Bijou feel cool.

Gus Williams in Keppler's Fortunes is the Summer bill at Tony Pastor's establishment.

LAYING THE CORNER STONE.

The exercises at the laying of the corner stone of the new West End Theatre, in Harlem, on Monday afternoon, were largely attended albeit the humid atmosphere was in the melting mood. A spacious platform was erected on the site of the theatre at 124th Street and Seventh Avenue. The improvised stage was tastefully decorated with flags and evergreen. The assemblage numbered fully two thousand.

Horace Wall, who is to be the manager of the new theatre, acted as master of ceremonies. On the stand beside the speakers sat Mrs. Harry Edwards, Mr. Wall's pretty nieces, Anna Belmont, Percy Marsh, Thomas Whiffen, Max Hirsch, James L. Carhart and others. Elliot's West End Theatre Orchestra furnished the music.

Harry Edwards was introduced by Mr. Wall, and made the opening address. He began by saying that if any one had predicted, five or six years ago, the building of a theatre on the spot where he stood, he would have been sneered at as an idiot, or at the best, characterized as an enthusiastic fool. It was only when success came that the praises of the crowd were given. The work of the foremost minds of the age were but too little thought of. Of the travelers through Europe who gazed at the grand temples of art, how many were there who cared to know the names of the builders? Of the millions who crowd the Brooklyn Bridge yearly, how many were there who knew the name of the engineer that planned it?

They were present to lay the foundation of a grand temple of dramatic art. It was not the place to denounce that small class in every community, of narrow-minded bigots, who looked upon such work with horror, and upon every attempt to amuse the people with dismay. The best answer to that class was to point to the way in which theatres were going up all over the country. The West End Theatre, he ventured to predict, would be a temple and a monument to its founder—the pride and the ornament of the district. There was one point that he was glad to mention. The West End Theatre would be devoted exclusively to a stock company. He rejoiced to see that Mr. Wood was ready to seize the dominant idea of the day as it was only by the re-establishment of the stock system that the drama could hope for life. In joining the ranks made glorious by such men as Lester Wallack, A. M. Palmer, Augustin Daly and Daniel Frohman, Mr. Wood had taken a wise step and would come out victorious.

Judge S. Burdett Hyatt was the next speaker. He said it was a red-letter day in the existence of Harlem—a day of which they were proud. Although youthful, Harlem had proved itself a pushing, intrepid, active portion of New York, and it was but meet that this grand histrionic temple should be built there.

The Judge's speech was cut short by the arrival of young Manager A. H. Wood, who was accompanied by Courtency Thorpe, Tommy Russell, Hillary Bell, Ramsey Morris, and Eugene Sanger. When the applause which greeted this group had subsided, School Commissioner Hosea B. Perkins delivered an address which was marked by apt Shakespearean quotations, and Horace Wall read a written speech that was to have been delivered by Mr. Wood, who was suffering from a sore throat.

In this address, Mr. Wood told how the establishment of a first-class theatre in Harlem had been the theme of his thoughts by day and by night. He desired to erect a theatre—and he would erect one where a perfect production could be looked for, and not alone should the staging be perfect, but the comfort and safety of the audiences be assured. Harlem had earned the right to such a theatre, and it was but proper that it should have a building worthy of its growth, when cities of similar size, such as Brooklyn, Boston and others, boast of their handsome temples. Therefore, Harlemites had to go to the city if they did not wish to see performances of a provincial nature, and the travels, the waits at the stations and the time consumed, were all detrimental to the enjoyment of the evening. Let Godspeed be wished the new theatre therefore, that it might stand for all time in its splendor.

Mr. Wood was then introduced and loudly applauded, while little Tommy Russell, clad in a Lord Fauntleroy suit, came forward and made the following felicitous little speech:

"LADIES AND GENTLEMEN.—I've come all the way from Chicago to lay the corner-stone of this new theatre, and although it's a very hot day, I'm very glad to be able to be here to lay it, for I consider it a very great honor. The theatre is going to be a magnificent building, if the architect tells the truth. I wish the theatre every success, and hope that Harlem will be the centre of New York in the future."

The popular child-actor was loudly applauded as he bowed, and then with a silver trowel he laid the mortar for the corner-stone. The entire party then walked over the way to the Winthrop Hotel, where a collation had been served up by Mazzetti. Among those who assisted in making the guests of Manager Wood comfortable were that gentleman himself, who expressed himself as grateful for the manner in which the press had responded to his invitation to be present, Horace Wall, A. P. Lamprecht, and R. Coutant Varian. The only trouble that occurred was through a mistake of the waiters, by which a squad of policemen were found demolishing a basket of champagne, while the keg of beer ordered for them was getting stale.

CHAOS FLAT.

Much curiosity has been created by the peculiar title of the new play of the Misses Deaves, Rille and Ada—Chaos Flat, in which they are to star during the coming season. A MIRROR reporter met their manager, W. G. Hunter, Jr., the other day, and asked him to explain the reason why the Misses Deaves had chosen so odd a title.

"Well," said Mr. Hunter, "I must admit it is odd, and for that reason I am much pleased with it. If you have ever lived in a flat you can appreciate the connection the word Chaos has with the daily workings of life in a flat house, and for people who have never been initiated into the mysteries of a flat, they need only to sit through our first act to recognize how appropriate the title is. The attraction has but one drawback in these days of Inter-State Commerce law, and that is that all the three acts of scenery must be carried, and also all the novel mechanical effects, but even at the enormous expense it will incur we have decided to carry everything.

The costumes will be made in Chicago where Ada Deaves is now playing. Rillie Deaves will join her sister there about July 1, to superintend their combination. They will be original creations of the sisters, and many will be made by them. The ladies have entered heart and soul into their new enterprise, and certainly deserve success. W. L. Parsman, the partner of the Misses Deaves, is very enthusiastic over the play, and will spare no expense to make it a permanent success. Their season will open Sept. 9, in Philadelphia."

AS IN A LOOKING GLASS.

If any woman wants to lose her faith in mankind, all she has to do is to read the letters of Lord Bulwer to his wife. If you have thrilled with rapture when you read "Zanoni," if the tears came to your eyes over the "Last Days of Pompeii," then beware of a more extensive acquaintance with the author! You will hate his books forever after.

Talk about puppy love! A man who can write to a woman and call her "My dear Poodle," has not only achieved the dignity of puppy love, but he is way back among the miserable hybrids that infest a stable. The charm of Lord Bulwer's language makes one forget his appearance, but really one ought to have known enough to have been certain that a man who wore his hair curled and flowing on his shoulders, wouldn't amount to much from a woman's standpoint.

Yet we are asked to believe that women raved over the oily locks and perfumey appearance of the most consummate fop and brute of the century. I have always felt there is something wrong about long-haired men; they seem a sort of criss-cross between tomcats and monkeys, and I think the crying need of the South is a barber.

† † †

It's rather sad that to a woman there never comes the ineffable privilege, unless she has a moustache, of sitting in the barber's chair. Personally, I have stood on the street and gazed upon the tyrant man as he was helpless in the hands of the gentle barber.

I have wished that I might be a barber several times, because I should take a fiendish delight in giving a nick here, and a throat-cut there to several of my friends. I say friends advisedly, because that's where the trouble always comes in—you know your enemies and can meet them; can hit straight out; but as to your friends, there is absolutely no relying on them.

Gratitude in the human race is very much as it is in puppies: you nurse one through the wailing period, you take him through an itching time of fleas; by moral and stick suasion you make him conscious of the etiquette of life in polite society; you teach him the value of a bath; you feed him so that his shape is graceful and his skin is glossy, and then you think you will rest from your labors and receive his affection. Well, do you? Not a bit of it. The chances are that he gives the whole ardor of his heart either to an utterly unknown hall-boy and spends his time riding up and down the elevator, or else he is rapturously overcome by the charms of a colored gentleman.

You can persuade, you can use a rattan, but the love of that dog will never come back to you; and my dear, I am very much afraid that is the way with a good many of our friends. We may work; we may take them through the flea period; we may stand by them when everybody else is down on them, but hey, presto! once they are up, it may not be the elevator boy, or be the colored gentleman, but it's somebody just as strange to whom they go in their joy.

† † †

The soubrette is essentially the accordeon girl. The full skirt without any draperies, and the blouse waist seem naturally to belong to her, and with a pair of light shoes, she is making Broadway conscious of her presence during the hot afternoons.

I don't know whether a soubrette has a cooler head than the rest of the world or not, but I do know that she can stand on the corner of Twenty-eighth Street and Broadway and discuss what has happened during the season with the thermometer at 99 and no umbrella over her pretty head. She seems no more to mind the heat than an alligator, and she seems just as listless about what she is going to do, and where she proposes to put her pretty head during the Summer time.

The soubrette and the district messenger boy alike trust to chance, and somehow chance always seems to favor them.

I suppose it's on the principle that we all know who takes care of drunken men and babies.

† † †

It's none of my business, and for that very reason I have got to have my finger in the pie, but I think the way the Actors' Fund behaved the other day was simply disgraceful. The men who have worked for it willingly, who trained it up in the way it should go, and who ought at least to be honored with the offices, were made the victims of personal feeling, and an entirely new element that had never had anything to do with the Actors' Fund before, ruled the roost.

The baseball element may be very desirable to the people who like it—it may have its use in stage gags, but when it comes to a question of running a business-like affair, something a little more is wanted than a knowledge of the umpire, or whether the Chicagos or Bostons were ahead last.

As for the Actors' Athletic Association, I shouldn't know it if I fell over it, but my opinion of the actors in general is that it would be better if they were more athletic in saving some money for the bread and butter at home, and less in prancing about the streets bowing to every other man they meet, talking about the good old days of the drama and making themselves beautifully conspicuous.

This sounds nasty and not a bit Bohemian and good-fellowship like; but Bohemia is of the past, and good-fellowship doesn't necessarily mean dirt and beer-gardens, loafing and baseball. The actor of to-day is a man of business, and he should make himself respected in it and be glad to be in a profession where such men as Henry Irving, Bancroft, and many others on that side of the water are, while Booth, Jefferson, Florence and Sothern are a credit to it on this side.

I can now perfectly understand why Mr. Booth did not give the Players' Club House to the Actors' Fund.

† † †

The postman brought me the other day a letter from a young woman, who announced, in a modest fashion, that she was handsome, talented, had many of the qualities of Mme. Bernhardt, and all the dignity of Mary Anderson. But that she wished a gentleman with four thousand dollars to aid her in becoming the foremost actress of America.

Her request was really very mild, because she could with equal ease have asked me for a million, and there would have been just as much chance of her getting it, but I am publishing this in case there is any gentleman who has four thousand dollars that he wants to invest in this way, and once found, I shall be more than happy to give her address. She comes from Chicago. She mentions quite casually that she can control the press, and she is very economical and uses a small "i" and does not dot it, wherever you or I would be extravagant and indulge in stately dignified ones. She must have aggravated the postmaster, for she put the stamp on the wrong corner of the envelope, but with the emotional qualities of Bernhardt, it could not be expected that she would come down to the small things of life such as dotting her "i's" or putting her stamps in the proper position.

Where does this type emanate from? Is it the result of five lessons in elocution, or seeing Mrs. Potter play Cleopatra? Has she recited at amateur entertainments or does she come from the ranks of the chorus? Whenever she comes from, her beautiful innocence in believing that gentlemen with four thousand dollars, anxious to expend it on her sweet self, are floating around loose, is blissful.

Lord! lord! won't she be disappointed when she discovers that the chivalrous knights are no longer to the fore, that the best we can do for them is to produce them in ink, and that none exists, except as A REFLECTION.

ELMA DELARO DEPOSED.

Elma Delaro, who took the role of Bampoora in the Oolah till Saturday night last, has had to relinquish the part to Lena Merville. Miss Delaro furnished a MIRROR representative with the following analysis of the way in which the substitution was brought about:

"As long ago as when it was proposed to produce The Oolah at the Casino, Sidney Rosenfeld told me that Francis Wilson had selected me for the character of Bampoora. At all events, Mr. Wilson was so anxious to secure me that he made a contract with me, according to which I fully expected to retain the part of Bampoora as long as The Oolah was performed. I should probably not care to ventilate my grievance in print if he had not published the statement that I neither sang, danced, nor acted in the part.

Now, my professional career is very well known in New York, and it seems very foolish to take any notice of this, especially as all the papers spoke in praiseworthy terms of my work, but I cannot afford to allow this misleading statement to go uncontradicted before theatrical managers throughout the country.

"The whole trouble arose from the fact that Mr. Wilson took a notion into his head that he wanted to put Lena Merville in my place. I have it from good authority that he telegraphed to Chicago to see if he could not transfer me to some other company. Failing in that, he called me up last Thursday and told me that I had made a failure of the character, and that he intended to put somebody else in as Bampoora the following Monday.

"Now if Mr. Wilson had acted the part of a gentleman he would have notified me of his intention long ago, instead of submitting me to unnecessary and undeserved humiliation. He allowed the impression to prevail that Miss Merville was to take Miss Jansen's part when she took a vacation. To accomplish his purpose he kept cutting my part until there was nothing but a sketch left of it. He took out all my best songs, and would not let me take an encore if he could possibly help it. Indeed, the part of Bampoora had finally shrunk to such small proportions that there was nothing left to call for an encore. If, as he says, I was a failure it was of his own making, as he had done everything in his power to prevent the continuance of my success of the first night.

"It is particularly mortifying, considering that I threw up a good part in Nadjy to further the interests of Mr. Wilson and The Oolah. I wish it to be understood that I do not say all this in a vindictive spirit. I have Mr. Wilson's own letters urging me to take the part, and dwelling on the fact that Bampoora was as good a character as the Oolah. I have been with the very best operatic managers in the country and was never discharged in my life. In fact, I am not discharged now, but shelved without cause. When I became aware that Mr. Wilson was trying to make my engagement unpleasant, I thought of resigning. I was about to send in my resignation early last week, but my lawyers dissuaded me from taking this step.

"As for Mr. Wilson saying that he had engaged a "younger and higher-priced woman," he knows very well that although I am quite as young as many actresses who assume to be juveniles on and off the stage, my line of work is character parts. I could afford to take a moderate salary, as I have saved some money. Moreover, I considered that we were all working for the future. I eventually shall take my daughter, Maud Wilson, out starring. She made quite a hit in Natural Gas during the past season, and when she has gained a little more experience I think she will make quite a career, both as a singer and an actress."

A representative of Francis Wilson was seen at the Broadway Theatre, and when questioned on the subject of Miss Delaro's withdrawal from the cast of The Oolah, he said:

"You may deny, positively, that there was any underhanded business in connection with Miss Merville's engagement to replace Miss Delaro. It was never stated that Miss Merville was engaged to take Miss Jansen's part when the latter went on her vacation. Mr. Wilson and Mr. Canby took Miss Delero quietly aside and told her plainly that she did not make anything of the part. They did this not alone because they saw it, but because every body else saw it—even her friends. They told her that they recognised her capabilities but that she was miscast in the part. All this talk of Miss Delaro having her part cut down so that she could make nothing of it is nonsense. Everybody and everything was cut down, except in those instances where the audiences were pleased, when the words, the business or the song was left in, no matter who gave it. Mr. Wilson appreciates Miss Delaro's ability, and he is not ungrateful for what she has done in endeavoring to make his venture a success. For what purpose should he do anything to belittle her? Surely there should be a motive. They have never had a word, and as far as known they are still friends. That is all that there is to the matter."

OLD HOMESTEAD ROAD COMPANY.

The following is the roster engaged for Denman Thompson's Old Homestead road company: Archie Boyd, James F. Dean, W. Wallace Allen, F. S. Sanford, J. H. Ryan, George Morgan, Theodore F. Price, G. L. Patch, W. A. Xanten, A. M. Holbrook, W. W. Van Allen, Fred Clare, Richard McFarland, David Christie, E. K. Towns, Ed Shea, Charles Morgan, Henrietta Irving, Florence Myatt, Helen Luddington, Katie Conway and Hattie E. Price. Manager E. A. McFarland will travel with the company, and in all probability Harry Watcham will do the advance work. The company commence two weeks' rehearsals on August 19, at the Academy of Music in this city under the personal direction of Mr. Thompson. Both Mr. Thompson and his stage manager, J. H. Morgan, will remain with the company two weeks after it opens its season on Sept. 2 in Baltimore. Everything will be done to make the company as perfect as possible. Homer Eavens is now painting the scenery.

FREDERICK WARDE'S PLANS.

In conversation with a DRAMATIC MIRROR reporter, Frederick Warde summed up his season and future plans as follows:

"My season closed at Springfield, Ohio, on June 1. As you know, I produced The Mountebank at St. Louis on Jan. 10. It has proved a profitable success and I shall present it frequently during my next season, which begins at Pittsburgh, Pa., on Sept 2.

"The piece is adapted from a French play by D'Ennery, which was first performed over twenty years ago. Charles Webb published a three-act play, adapted from the same source, called Belphegor the Mountebank. My version is in five acts. The plot deals with the romantic theme of an itinerant performer, who marries a beautiful girl, and subsequently finds out that she is an heiress of aristocratic origin. Besides the Mountebank I shall retain Virginius, Damon, Gaston, and Richard III. in my repertoire. My tour will be through the Eastern and Southern Circuit and thence to San Francisco for my annual engagement. My first metropolitan appearance next season will be at the Grand Opera House on Oct. 14. I am negotiating for a New York house to give an elaborate scenic production of The Mountebank in the Spring."

THE Messrs Chickering have donated the use of a piano to the Dramatic Bureau of the Actors' Fund.

PROFESSIONAL DOINGS.

THE Union Square Theatre will close for the Summer on Saturday night.

FRANK LANDER signed his contract with Augustus Pitou yesterday (Tuesday).

ULLIE AKERSTROM will open her next season at McVicker's Theatre, Chicago, on Aug. 8.

EDWARD VROOM has signed to go with Mrs. James Brown Potter's company next season.

LOTTIE ALTER has been engaged by Manager Lombard for Edgar Selden's Will o' the Wisp company.

FRED WARREN and wife, for many years with Oliver Doud Byron, have closed to go with Kajanka next season.

JOSEPH ADELMAN, who recently arrived in the city, is entertaining a proposition to go with Joseph Haworth's Paul Kauvar company next season.

CHARLES W. YOUNG, with Murray and Murphy for several seasons past, has closed with the St. Felix Sisters' Royal Hand company for next season.

HENRY LEONE, of the Casino company, recently took the role of the Brigand Chief in The Brigand at short notice, and made a decided hit in the part.

FRANK KARRINGTON will be the leading man in the Lights and Shadows company next season. Mr. Karrington is enjoying his vacation in the Catskills.

PHIL W. SCHUYLER, who has traveled in advance of Oliver Byron for the past two years, has closed to act in a similar capacity for that star next season.

GUSTAVUS LEVICK has been engaged by Manager Gustavus Kahn to create the leading role of Jack Dudley in the big production of Henry Pettitt's Hands Across the Sea.

It is reported that Henshaw and Ten Broeck, the clever vaudevillers, will separate next season from Frank Wills and A. B. Anderson, the latter holding the play of the Two Old Cronies.

HARRY LEIGHTON and wife (Fannie Bernard) are playing a pleasant Summer engagement with the George T. Ulmer company. They will return to this city about the latter part of July.

STANLEY WOOD, a Denver journalist, is the author of A Royal Hand, which is to be produced by the St. Felix Sisters next season. Mr. Wood is said to be the author of several succesful operas.

J. D. FISKE has engaged through Gustave Frohman's offices eighteen companies for his Pacific coast circuit. Mr. Frohman is negotiating with Helen Blythe and J. F. Brien to tour in a repertoire.

BRANCH O'BRIEN, after a season of forty-two weeks in advance of Floy Crowell, has reached the metropolis, and now mingles with Broadway promenaders. Mr. O'Brien reports Miss Crowell's business as having been eminently satisfactory in every particular.

THE MIRROR welcomes to its corps of correspondents Mr. John H. Cotteral, who this week sends in his first letter from Guthrie, Oklahoma. Mr. Cotteral is a bright young lawyer, and was recently a member of the law firm of Brown, Bierer and Cotteral, at Garden City, Kas.

THE Thalia Theatre, formerly the Old Bowery, will be under the management of Ferdinand W. Hofele, who was its manager ten years ago. Mr. Hofele will open either in August or September. He is at present engaging his company, as he will only give the best plays. The house is now undergoing a thorough renovation.

RICHARD MARSTON, the scene painter, writes from Paris that he intends copying one of the principal apartments in the Fontainbleau Palace for the representation of Olivia's Chamber. The models will be sent to Benson Sherwood. Mr. Marston will paint them as soon as he returns to this country.

MRS. GEORGE S. KNIGHT intends playing a short Summer season at different watering places, opening in Asbury Park, June 15. She will be supported by the young comedian Charles Ross, Edward Warren and a good company. On Sept. 15 she will begin a Winter season. Among the plays in her repertoire are A Wild Idea, The Circus Rider, The Silent System and other plays.

THE Adams and Cook Dramatic company closed its season and its career as an organization on last Saturday night at Bangor, Me. Next season Mr. Adams' company will be known as the Adams Stock Dramatic company, his right to the use of Mr. Cook's name having expired.

JOHN W. DUNNE, the matrimonial partner of Patti Rosa, arrived from England a few days ago on the *Alaska*. The little star will end her tour of the English Provinces on June 22, and sail for this country on July 6. She will produce next season a piece called Marjorie Day, by Tom Craven, author of The Stowaway, who will commence to supervise the performance and play the principal comedy part. Besides appearing in Bob, Patti Rosa produced a piece called Myrtle, at Birmingham. Mr. Dunn says that the London press and the papers throughout the English provinces invariably awarded her high praise.

SEMPER FIDELIS.

A COMEDIETTA IN TWO ACTS.

Act I. May.

By the many-budded rose-tree,
In the moonlight's sheen they stand,
Vows of deathless love exchanging,
As they linger hand in hand.

"Tom," the dewy eyes uplifted,
Tremblingly droop lower, lower,
"Swear before we part till morning,
You will love me ever more."

"Sweet," he answers (*cue for music*),
"'Till the sun shall cease to shine,
Call me (*business of embracing*),
Call me only, only thine!"

Act II. June.

In the moonlight, by the rose-tree,
With June's wealth of blossoms sweet,
(*Business of averted glances.*)
Once again the lovers meet.

"Tom, another asked this morning,
(*Business here of clearing throat.*)
For my hand and heart! Forgive me;
That an answering 'Yes' I wrote."

"Did you? (*business of emotion*)
My deep thanks I can't express,
For your cousin Sue last evening
Made me happy saying 'Yes.'"
(*Curtain.*)

HELEN TEN BROECK.

THE ACTRESSES' CORNER.

"LIKE AN ACTRESS."

We have all heard the "she looks so like an actress" criticism, and we know what it means. The lady dresses with an air that is—well, breezy. There is a fit to the waist, and a flirt to the skirt, and the color is probably rather pronounced and the accessories conspicuous.

I have been in town for the last four weeks and it begins to occur to me that the folks who look so like an actress, usually, are not connected with the profession at all.

Two weeks ago, as I crossed Broadway, I met a brown-gowned lady at whom I looked more than twice, not only because the face was sweetly pretty, but because the entire air of dress and manner was so attractively quiet and ladylike.

I didn't notice at all what she had on, something brown—cloth I thought, and the hat was round and brimmed, and there was a brown veil.

The lady walked swiftly and easily and how charming she was! The moment after and I nearly shouted her name out loud—Sadie Martinot! If ever there was an actress, an actress is she as everyone knows, but certainly, I thought, with a little sniff of pride, no one would discover it from that dress on the street.

In a quiet little restaurant I encountered a slender blonde girl, gowned in black lace, a low black hat with its bunch of soft pink roses shrouded in black lace, black gloves and a black parasol. Her skin was smooth and just a little pale, for hard work is more likely to accomplish our "make up" on the street than the touch of rouge we are usually credited with. We had coffee together and she talked in a sweet, quiet voice, and I gave another sniff of pride when I left her—Dorothy Dorr.

I met Kate Claxton on the 11:30 P. M. train from Newark, N. J., coming in from the play.

She wore a little black dress and the pretty close bonnet one always expects to see framing her face. Her hair parted and waved over her forehead in just that womanly way I have always seen her hair—a veil way down to her lips—her eyes twinkled like a child's and the inevitable little hand satchel was held fast.

Except that we all know the face who would ever take the lady for an actress?

And so on, and so on, so often the woman at whom I looked a second time, because my first glance had been caught by a daintily quiet gown and a sweet face, so often she turned out to be some well-known actress that I began to expect it.

Alice Fischer in black, Netta Guion in grey, Rose Eytinge a *grande dame* by right of all a *grande dame's* dignity and bearing, and the most exclusive private lady in the city, to judge by the aristocratic quiet of her costume.

Helen Dauvray in black, and except that her beautiful skin and brilliant eyes would catch one into looking again, with nothing about her hat or gown to excuse a stare.

In whatever you choose after the theatre, the Normandie, Dorlon's, Delmonico's or the Dairy Kitchen, you see plenty of loud women, of course—with faces painted, hats flaring, gowns curving over wonderful proportions and displays, but—here is my sniff of pride again—you don't recognize Selina Fetter, or Alice Shaw, or Annie Russell.

Miss Shaw was pointed out to me in Buffalo. I had seen her Helen in The Hunchback the night before and all day had been trying to comfort a friend who wanted to cut short his promising young life because he had learned the lovely lady was married.

Also some time before I had seen her Elizabeth in Marie Stuart, and realized that as long as I remembered anything in the play I should remember her "I must have peace."

Therefore, I did not need to have Miss Shaw pointed out to me. My informant put it this way: "Do you see that pretty lady, dressed so quiet; that's a play-acting lady; that's Miss Shaw."

I remember seeing in the elevator of a big apartment house a wee quiet maid who looked shy and quite like a well-guarded miss on her way to school. I nudged the lady with me. "How much that little girl over there looks like Annie Russell," I said. "It is Annie Russell," she returned.

At the door of the supper room in the Leland Hotel, Syracuse, I hear a soft voice asking the head waiter to send up "just some bread and milk, please." I bolt my rarebit and plunge from my chair. Half an hour before I had been weeping quarts while that voice answered Ingomar's wooing. I get to the door in time to see a slim girl pass up stairs. I can't tell what she has on, a dark dress and a brownish coat, I think, and I try to bribe the waiter to let me take up the bread and milk, please. I see the same slender girl at the depot next day. She wears a brown dress and a short sealskin jacket. I rejoice to observe a few white flowers tucked in her button hole. I hope they are are the ones I sent her the night before. I rejoice in her gentle, ladylike manner and quiet dress, as I hope to rejoice in the success which is to crown her. It is Julia Marlowe, the new Neilson, they say.

In London in a box across the way, while I wait for the curtain to go up on the first night of Captain Swift—I think that was the play—I see a handsome girl in a black lace dress, one of the few women in the house whose gown is cut decently, and whose cheeks are not painted. 7-20-8—do you remember her then? No? Katherine then? Ada Rehan, of course.

One hears of lovely Marie Burroughs at the races with her husband. "Oh, she looked just too beautiful to live, and not a bit of paint and dressed in such sweet taste and so quietly" enthused my young friend.

At the Union Square Theatre, I have much difficulty in finding a lady my escort is trying to identify for me in the audience.

He cannot help me by a description of hat or dress because he says both are so quiet. At last I discover her—her pictures have been all over New York and she has been called one of the loveliest women in America—Estelle Clayton—and I give my sniff of pride.

Shall I say a word for the men? Bob says I ought to. In another London theatre, I observed a commotion in the stalls, a delicate creature with a glory of waving greyish hair had wearied of the play and was removing himself from the house. I nearly fell out of the box. I was in a foreign land, homesick, friendless, sure I was going to make a dead failure of all my parts, and dying for some soda water and the sight of a familiar face. Ah! There it was! I had seen those same legs carry it along Broadway and I had never quivered, but here in this far away country, as I said, I nearly fell out of the box yelling Kyrie! Kyrie! Bellew, you know.

The other evening, on my way to see the fascinating Featherbrain at the Madison Square, something passed me on Twenty-fourth Street. Something big, and gorgeous, and grand, with a great coat and a crackle of clean linen, and a moustache, and patent leathers, and—eyes. The girl with me gasped. Whew! Herbert Kelcey, a little late, I I thought, for The Wife.

I saw a big, foreign-looking man, in a swell light suit, very pale face, and bright dark eyes, a red rose in his button-hole, and a diamond shining around somewhere. Young Salvini, with Partners, in Boston, you know, a while ago.

Past the St. James windows, on Twenty-sixth Street, walked a solidly-built little man, in a blue suit. I think it was blue, and with a cane. Thought I to myself, "Who is that man? He owns New York. I know it by the way he walks!" I looked again. Jimmy Powers, of course. Bob says I may stop.

POLLY.

WILL O' THE WISP.

Manager Thomas C. Lombard, who will direct the tour of Edgar Selden in Will o' the Wisp next season, is sanguine of the success of his star in this play which is said to be a romantic Irish comedy drama of a high class, and entirely devoid of the usual objectionable features of Irish plays. It is conceded that Mr. Selden's successful farce-comedy, McKenna's Flirtation is of a higher order than most of its class, and the latest play from the pen of this gifted young dramatist and comedian is said to more than realise the expectations of his friends. In Will o' the Wisp Mr. Selden, who is the author of "My Little Tot's High Chair," Annie Pixley's "Wash Tub Song," and other popular skits, will introduce four original ballads which are in harmony with the incidents of the play. Special scenery has been painted for this production, including an entire set for the final scene in the first act. The Springer Lithographic Company of New York have done some elegant lithographic pictorial stand, poster and window work. The piece will only be played in first-class houses. Manager Lombard, who managed Charles Gardner for one season and Estelle Clayton last season, has had wide experience in management, having managed Henry Ward Beecher's lecture course in California, the Chicago Church Choir and other operatic organizations. The outlook for Mr. Selden's starring venture is certainly a brilliant one as, added to his personal popularity, he has a gentlemanly and able manager and a new play that has been pronounced a success.

THE AMATEUR STAGE.

A REVIEW OF THE SEASON.

The amateur dramatic season of 1888-89 has finally closed. It has not been a strikingly eventful one, although it has heralded the births of many new societies and sadly chronicled the demise of an equal number. The public has manifested vivid interest throughout, and all the clubs have worked studiously to achieve as much success as their stinted facilities would permit.

Brooklyn, of course, is the great centre of amateur dramatics. New York may have her crack clubs, Jersey City contributes a few, Baltimore, Sycracuse, Rochester and many other cities come up in the rear with a goodly number, but Brooklyn stands out preeminently against them all and proudly and righteously proclaims her Shibboleth, "The Home of Amateur Theatricals."

The extent of this kind of amusement is not fully appreciated by the public. It is not exaggerating the facts whatever to say that the total cost of amateur productions in Brooklyn alone, foots up to nearly $50,000 yearly. One society there, has expended about $800 on each of its performances during the past season. Competition has been so keen and such has been the desire to reach the finest mechanical effects accomplished on the professional stage, that the Brooklyn societies have really stopped at nothing to gain this end.

The most interesting contest has occurred between the Amaranth and Gilbert clubs. Both perform at the Academy of Music, and when the season opened they stood upon equal ground. The Amaranths bloomed forth in November, producing Pygmalion and Galatea. The cast was simply remarkable. Whoever assumed the duty of assigning the different characters had evidently a perception of the parts not quite in accord with prevailing ideas. It is doubtful if Aphrodite, the goddess of love and beauty, would have yielded to the appeals of a diminutive Pygmalion who had evidently ridden horseback in boyhood, and infused life into his marble Galatea because she was "so beautiful, so like Aphrodite." This production, it is needless to say, was not a success.

The next play produced was Lady Camilla, in which the Amaranths scored another failure. Realizing that they were fast falling behind, they made a strong effort to regain their lost ground in the production of Marsden's comedy of Humbug. It set in the tide of success that characterized every play produced thereafter. Confusion, My Partner and The World constituted the remainder of the season's programmes, and the columns of THE DRAMATIC MIRROR bespeak their effectiveness.

The Gilbert Society made a good start, but circumstances seem to have been against them. They entered the race determined to win back the position they held in the palmy days of "Bob" Hilliard's connection with the club. That was the time when one would have been well paid to travel a long distance to see this society's performances. Never in the history of the amateur stage has any club gained the excellent standing that this one maintained during the few years that Hilliard held the reins. Then the Gilbert was the amateur's goal, and to be a member of that society his highest ambition. But, like many other similar organizations, it has had its day, and now must content itself with a mediocre position. Their opening play was The Jilt, and resulted in a clever performance. Stimulated by its success, they resolved to try Wallack's famous piece, Rosedale. They had the advantage of Arthur Wallack as "coach," and the result was a very satisfactory performance. But here ended the Gilbert's good luck. The following four productions, Our Strategists, Daddy O'Dowd, Nita's First, and How She Loves Him were inferior, and sent away disappointed audiences.

Of course, the Gilbert's failure to come up to the mark made the race, for first place, an easy one for the Amaranths. There were no other societies that could be classified as competitors. THE DRAMATIC MIRROR, therefore, being the only representative paper which has taken a continuous interest in amateur affairs, and to which the amateurs look for genuine criticism and fair dealing, feels called upon to award the Laureateship of the amateur stage to the Amaranth Dramatic Society, of Brooklyn. In doing this we desire to say a few words to the champions. During the past season the Amaranth has resorted to many schemes, good and bad, to outdo its rivals. The most noticeable was the gross violation of the word, "amateur," so far as the cast goes that made up the so-called "amateur performances." In one of these productions it was noticed that all but three people had, at one time or another, figured as professionals. Now, is this fair? Is it just to place amateurs in so close a comparison with experienced actors? And were it not for the fact that the Gilberts had indulged in a little of this practice themselves, we should have hesitated about awarding the Amaranth the amateur championship. If amateur performances are to be given at all then amateur talent only should be utilized for the employment of professionals is unwise and unfair.

The Melpomene Dramatic Society is not fortunate enough to perform at the Academy, but is content with the little stage of the Athenæum. At this theatre, they hold the first rank and at the same time admirably fill the third position in the general field. This season they have accomplished some excellent work, the most notable being in The Guv'nor, Little Em'ly and The Prompter's Box. The Scrap of Paper and Does She Love Him had also representations upon their stage, but met with indifferent success.

There was a perceptable rivalry between the Booth and the Lyceum societies, both patrons of the Athenæum. The Booths started off well, giving clever presentations of Esmeralda and Snowball, but before the season began to wane they dropped from sight and little or nothing has been heard of them since. The Lyceum came quickly to the front, giving excellent performances of The Matchmakers, Editha's Burglar and A Glimpse of Paradise, which honestly earned for them the fourth place in the season's work.

The Davenport has been hampered throughout the season by one of the quarrels peculiar to amateur clubs, and without which they seem unable to exist. The Davenports have presented many good plays during the past season, but without success, with the possible exception of their best performance, The Second Honeymoon, which had many good points to commend.

In addition to these societies, there are upwards of a few dozen more in Brooklyn that play at the various small halls, periodically to their own gratification and the possible delight of their immediate circle of friends. All things considered, last season's sun of prosperity shone with considerable brightness upon Brooklyn's amateur dramatic field. The season has been notably free from all scandalous blemish, and the societies generally have manifested a praiseworthy disposition to avoid the namby-pamby order of plays. They have undoubtedly displayed a commendable ambition to attempt something worthy of dramatic art, a desire, by the way, that was not impeded by obsolete ideas or aping methods, which are so often utilized in amateur productions. For this enlightened policy the Brooklyn clubs have won the universal approbation of all lovers of amateur theatricals.

It has been a decidedly "off" season in New York. Many of the regular societies were not heard of at all, and the few that were in the field made but little attempt at competition. The Rivals and the Amateur League were seen at the Lexington Avenue Opera House several times during the season, but the dash and spirit that characterized their performances in previous years were sadly missing. The Comedy Club gave its usual ultra-private performances at the Berkeley. There was a lively interest manifested in the performances of Harvard's Hasty Pudding Club. For many years these organizations have been producing original burlesques, and a spirit of rivalry has always existed between them. This year it reached its highest pinnacle, and both clubs entered into their work determined to outdo the other.

The Hasty Pudding boys were first on deck, and held the stage of the pretty little Berkeley for nearly a week. They produced the burlesque The Duenna, or The Freak, The Tramp and the Friar. The piece called forth unstinted praise, and the acting was also rather clever. A few weeks later the Columbia Club played the burlesque William Penn, or The Romany Rye of the Quakers. It proved a great hit, and sent the Harvard boys into seclusion from which they have not yet emerged. It was a victory for the Columbia's and they have been celebrating it ever since in right and royal style.

The next burlesque brought forth was from the pen of John Kendrick Bangs and received its initial representation at the Metropolitan Opera House by company I of the Seventh Regiment. It was put to a very severe test by the vastness of the Opera House, and had it been produced in a smaller place, it might have been accorded a better reception. New York's Amateur season wound up with interest centered entirely in charitable performances. An unprecedented number of these worthy affairs were held and justly accorded proper recognition in the shape of large and fashionable attendance. Thus the season, fraught with joy and big with fear, comes to an end, and the amateur, with feelings of supreme relief, welcomes the coming few months of rest.

ULLIE AKERSTROM has renewed her contract with her present manager, Frank Charvat, for three years more.

FOREVER.

A necklet of gems my lover wound
About my throat—around and around;
They sparkled brave and they sparkled bright,
But my lover clasped me the clasp so tight
That some of the stones cut deep.

Smiled I, and loved them no whit the less;
All day I felt it my lover's caress.
The stones cut deep, but the pain was light,
And I left them to clasp my throat all night,
Though I dreamed of the pain in my sleep.

But lo! when I waked, my throat was free,
There was only a red mark there to see;
The gems were scattered far and wide,
I could not find them, however I tried,
I have only the red mark to keep.

E. V. S.

LONDON NEWS AND GOSSIP.

LONDON, May 30, 1889.

The play-noticer's lot, like that of the comical operatic Policeman, has this week been anything but a happy one. More than a dozen shows have, since my last, called for comment, more or less critical. Of these some five have been new—new at least to London.

On Friday last we had two little one-act plays at a Terry's matinee; Tecalco, a miniature Mexican melodrama by M. H. Spier; and Parson Jim, a small Californian concoction, by Mr. C. Dickinson. Happily, both these were decent plays, especially the latter, which was based upon a story out of *Chambers' Journal*, and was pathetic and powerful.

The principal male characters in each piece were vigorously acted by Edmund Gurney and Bassett Roe; L. H. Macklin chipping in with considerable strength as Parson Jim. The heroine in Tecalco (Quzala, to wit) was earnestly represented by the massive and melodramatic Miss Watt-Tanner, sometime of Australia. The matinee was well-managed by W. E. Chapman of the local *Topical Times*, a journalist who is not entirely without knowledge of America and Americans, not to mention Australia and Australians.

* * *

On Saturday night came the principal show of my present batch; namely, the production at the Court, of Sydney Grundy's comedy, A White Lie, originally (as you may remember my tellin'; you) tried at Nottingham a few months ago. This, of course, drew a brilliant audience who, notwithstanding certain little matters in the piece, hard for everyday folk to swallow, gave it a right good welcome. This, methinks, with all due respect to Grundy (whom I regard *sometimes* as one of our cleverest playwrights), was chiefly due to the manner in which the piece was acted.

Mrs. Kendal plays an estimable wife who, to save an indiscreet lady friend, says that she (the E. W.) has been "carrying on" with a certain masher and, of course, plays the very deuce, *pro tem.*, with her own domestic peace, until her Estimable Husband is assured that his good lady has only told a White Lie to save a friend.

Mrs. Kendal—a great actress, sir, and don't-you-forget-it—never played with more intensity and finish. Kendal and Arthur Dacre, both often wooden, also acted well this time, and altogether, in spite of its strange motive, A White Lie is likely to remain in evidence for a good while to come.

Grundy's new comedy was preceded by a new comedietta, called In the Corridor, which may be dismissed with mere chronicling.

* * *

On Monday, Coquelin and Jane Hading, together with several other excellent players of their nation, commenced a season at the Gaiety, under the direction of Henry E. Abbey and Maurice Grau. Proceedings commenced with L'Aventuriére; on Tuesday we had Les Surprises du Divorce (in which Coquelin is even greater than usual), and last night Frou Frou, in which Jane excels and C. is ablithe Bryard. To-night we are to have E'Etradgière, to-morrow Mlle. de la Segliere, and on Saturday Don César de Bazan.

For this star season prices are "up," which may account for the fact that once or twice this week two and three rows of stalls have been all but empty, a state of things which should not prevail in the presence of two such stars as Coquelin and Jane Hading—especially Coquelin.

* * *

On Wednesday afternoon two new plays were put up for sampling. One, a little piece called The Farm by the Sea, was tried at the Vaudeville sufficiently early enough to allow those dramatic critics who must perforce divide themselves into sections when more than one play is produced, to be nearly in time to go to the Strand and see the other, which was a three-act comedy, called The Scarecrow.

The Farm by the Sea, which was announced as "adapted from the French by Frederick Wedmore" (who as art critic is beloved by the culchawed) proved to be but another and pretty close translation of Theuriet's Jean-Marie, which, as the merest playgoer knows, was based upon that auld lang syne ballad entitled Auld Robin Gray.

Wedmore's version, which is about the sixth I know, is not bad, not at all bad. Its English was nicely chosen and well spoken by Marion Lea, Fred Thorne and Frank Gillmore, a nephew of Fred and Tom Thorne and son of Emily of "that ilk," as some say. Marion is, I believe, of American extraction. She has good looks and a rich but rather uncontrollable voice. Her acting is generally clever, especially with her hands. She lately made a big hit at the Vaudeville as the giggling girl in That Doctor Cupid, proving herself a bright and able comedienne, "instead of which," as the judge said, she now goes about attempting tragic rôles and showing promise in them, too.

* * *

The Scarecrow, which is by Charles Thomas—brother to the musical-loving Thomas and holder of a good position "under government"—turned out to be a cleverly written piece as to dialogue, but rather crude as to construction and decidedly thin and conventional as to plot.

Said plot shows how a young millionaire and his father just back from Australia mystify the household of some friends, and in the process unmask a couple of adventurers, such as figure in Angiers L'Aventuriére hereinbefore mentioned.

With careful revision and strengthening The Scarecrow may yet prosper. Chief scorers in it were Fanny Brough, Forbes Dawson, W. F. Hawtrey, Ella Chapman, (of banjo and burlesque fame), Nellie Lingard and William Herbert.

* * *

Augustus Harris' grand opera season is in full swing at Covent Garden and several fine performances have been given nightly by mammoth stars, one of the most mammoth of which has been America's Very Own Ella Russell.

After considerable puff, preliminary and contradictory rumors, Mapleson will, it seems, start his threatened season of opera at Her Majesty's on Saturday. The show will be "fuigued" by Henry Leslie of the new Lyric Theatre.

* * *

You may or may not have heard that Henry Irving and Co. go on a German tour with Faust during their Lyceum vacation.

Also, although you are on the spot, you may not know that the Dalys will come to the Lyceum next year. If you already knew these things, pardon my mentioning them.

Your Miss Kate Forsythe had, according to rumor, settled last Saturday for a season at the Globe, where Mansfield finishes next Saturday. Charles Hawtrey, however, has just told me that Kate has signed for his house, the Comedy, and I suppose he ought to know.

A comic opera called The White Cockade, written by two University men, is the latest thing spoken of in connection with the still closed St. James'.

To-morrow (Friday) afternoon three new plays are to be produced, viz.: Marah, by W. Sapte, Jr., and Pets, and an operetta at St. George's Hall. Henry Byatt's nautical drama, True Heart, will be produced at the Princess' on Monday, and a new comedy called Unmasked, at the Vaudeville, on Tuesday.

GAWAIN.

A CLOSE SHAVE.

The Night Off company had a narrow escape, it seems, from being drowned in the Johnstown flood. J. L. Buford, manager of the company, gave the following account to a DRAMATIC MIRROR representative of the manner in which they avoided the fate of so many others:

"We played at the Opera House in Johnstown on Thursday night, May 30, and started for Altoona (where we were booked for the following evening) on Friday morning at 8:29 o'clock in the mail train known as No. 12. There were only a few passengers besides our company on board. When the train was approaching Conemaugh it was suddenly side-tracked, and we were told that owing to a landslide, the water was washing so close to the bank where the main track was laid that it would be dangerous to run on it, until the flood had subsided, as the water was rising with singular speed. I insisted that the conductor should run the train back 200 yards. This was a most fortunate precaution, as in less than twenty minutes the entire portion of track where the train had stood was washed away.

"The company consisted of George Gaston, Sam Verney, Stanley Regnold, E. Guy Spangler, Mrs. E. A. Eberle, Alice Crowther, Pauline Willard, Bertha Livingston, and the business manager, C. J. Burbidge. At eleven o'clock we went over to the Central Hotel, in Conemaugh, to take dinner, returning to the train at one o'clock. At half-past two we received a warning whistle from an engine stationed near the main track, and saw the engineer and fireman make a break for the hills. We at once left the train and ran for our lives into Conemaugh. The waters that came rushing down into the valley were rapidly approaching the place where our train and three others had been sidetracked. Fortunately for us, the *débris* of the round-house that was wrecked by the flood was washed in front of our train in such a manner that the train was partially protected, and the entire baggage of the company was saved. The second train from us lost three sleepers and most of the other cars, while the train alongside of it was entirely destroyed.

"We, of course, had to remain at Conemaugh over night. Four of the company found shelter at the house of Mrs. McWilliams, who looked after their welfare with charming hospitality and refused to take any remuneration for her trouble.

"The next morning we were furnished free transportation by the railroad company to Ebinsburg, where we took the 9 A. M. train for Cresson, which connected with a train that brought us into Altoona at 10 o'clock Saturday morning. In the evening we gave a benefit at the Opera House for the Johnstown sufferers, the proceeds of our percentage amounting to $50. The benefit was well attended considering the terrible affliction that had fallen on the community. I saw from the newspaper accounts that Louis Weaver, wife and child were lost in the flood, but I am not positive that this was the Weaver who managed the Johnstown Opera House. I saw Mr. Weaver as well as your correspondent, Mr. Jordan, at Johnstown on Thursday evening, May 30, and sincerely hope that they have both escaped.

"We were compelled to remain in Altoona until Thursday, but this did not interfere particularly with our engagements, as we were to have closed our season at Huntingdon, Pa., on Saturday, June 1. We have traveled over 22,000 miles, and besides the two engagements we could not keep at Altoona and Huntingdon, we only lost two nights during the entire season."

CHARLES BOWSER IN CHEEK.

The difference with a distinction between mutual confidence and mutual admiration will be conceded by the most cynical observer. If ever there was reciprocal mutual confidence between manager and star, it exists between Gustave Frohman and Charles Bowser. Mr. Bowser will star in Cheek next season, under the management of Mr. Frohman. Both are sanguine of signal success on the road. Hence, their mutual confidence. According to Mr. Bowser, the present arrangements for his coming tour have been contemplated for fully seven years.

"It was under Mr. Frohman's direction, you know," said Mr. Bowser to a MIRROR representative, "that I came before the San Francisco public as Pittacus Green in Hazel Kirke. It was really my first appearance in that city, and my success was positive. I made a number of warm personal friends there, and though it may be slightly egotistic, it is a fact that it is still the popular belief there that Bowser is *the* Pittacus Green. Is it any wonder that I have great faith in Mr. Frohman's ability as a manager? It was while we were touring the West in 1882, that Mr. Frohman and I had our first talk regarding my starring under his management at some future time. One of our talks on the subject was on Mosquito Pass, which has an attitude of 14,000 feet.

"Our plans for the tour are pretty well completed. W. Frank Calder, of Baltimore, is complimenting me very highly by the confidence that he reposes in my ability, by putting up all the money that is necessary, and every dollar expended is being made to tell. The printing that we shall use will be a surprise, even in these days of gorgeous lithographic displays, while the company will be as strong a one as we can get together. Among the people that we have already engaged is Adelaide Goundré, a lady from Cincinnati, who will, we feel assured, make a phenomenal success. You can imagine the way she impressed us when I tell you that we engaged her after a five minutes' rehearsal. She will play the part delineated by the late Alice Hastings. Miss Goundré has a remarkable physique, a wonderful voice and a magnificent stage presence. The other people engaged so far are Otis Turner, Anna Visaire, D. A. Burtnett and Phyllis Coventry.

"New and original music is now being composed for us by Frank A. Howson, of the Madison Square Theatre. We shall have the full company engaged about July 1. We will then go to Stamford to rehearse, giving our first performance in that town, and opening our preliminary season at the Sans Souci Gardens in Providence on July 22. The regular season will open at Albany a month later Aug. 22."

Mr. Frohman states that he has never handled the business management of any star more personally popular, and of whom there was such a unanimous expression of opinion as to the success of the tour. The applications coming in from all parts of the country; convinced Mr. Frohman that Mr. Bowser would meet with favor from the start. No attraction that Mr. Frohman has booked through his offices has been offered so many certainties.

ACTORS' FUND JOTTINGS.

A special meeting of the Board of Trustees of the Actors' Fund was held at the rooms, on last Thursday afternoon. There were present President Palmer, Vice-President Aldrich, Treasurer Sanger, Secretary Thomas, and Trustees Stanton, Knowles, Hanley, Price, Wheelock, Hopper, Arthur and Price.

The President announced the standing committees he has appointed for the ensuing year. They are composed as follows:

Executive: Louis Aldrich, chairman; William Henderson, Edwin Knowles, Harrison Grey Fiske, J. W. Shannon.

Cemetery: Edwin Knowles, chairman; Joseph P. Wheelock, E. H. Price, Antonio Pastor, M. W. Hanley.

Benefit: E. C. Stanton, chairman; DeWolf Hopper, J. W. Shannon, Joseph Wheelock, C. W. Thomas, Joseph Arthur.

Membership: William Henderson, chairman; De Wolf Hopper, J. W. Shannon, Joseph P. Wheelock, F. F. Mackay.

Reading Room: F. F. Mackay, chairman; Joseph Arthur, W. J. Florence.

Actors' House: F. W. Sanger, chairman; Antonio Pastor, M. W. Hanley, Louis Aldrich, E. C. Stanton.

Publication: W. J. Florence, chairman; Harrison Grey Fiske, F. F. Mackay.

Dramatic Bureau: Louis Aldrich, chairman; C. W. Thomas, J. W. Shannon.

Benjamin A. Baker and Lester S. Gurney were re-elected assistant secretaries. There being no further business to transact the meeting adjourned to July 2.

THE HANDGLASS.

The Asp has been advised a complete change of scene, and will spend his Summer in the Adirondacks.

* * *

THE PRINTER FIEND AGAIN.

One of the Sunday magazines said: "Pauline Hall will pass her vacation at the Oriental Hotel among the brokers." Of course it meant breakers.

* * *

A young man out West fell in love with Lydia Thompson and then committed suicide. There was nothing else for him to do under the circumstances.

* * *

THE TOPICAL SONGSTER.

We buried him under a chestnut tree,
By the side of the seagirt shore;
We planted him deep so he couldn't come up
To respond to another *encore*.

* * *

A manager who has been touring the country with a "queer" company and play has at last confessed that the Inter-State Commerce Law compelled them to leave the plot behind.

* * *

At the sale of Mrs. Langtry's stage properties the other day, the garden by the Lake of Como where, according to Mr. Bellew, the mellow light steals from alabaster lamps, where every air is heavy with the breath of orange groves and where music from sweet lutes gushes forth from amid the roses, was knocked down by the merciless auctioneer for $25. Real estate is dirt cheap on the stage.

* * *

During the famous earthquake scene in Claudian, which has been revived by Wilson Barrett, the earthquake did a little business on its own account and there were some falling walls, tipping columns, real ruins and things to make matters lively for the actors.

* * *

The French papers call Col. Cody "Guillaume le Buffalo," but he doesn't mind it in the least.

* * *

A theatre is being built in Paris to last during the Exposition. Work is being carried on day and night, and the contractor has engaged an orchestra to perform popular airs for three consecutive hours each night. This has proved a drawing entertainment in itself, and large crowds assemble each evening to see the modern hod-carrier perform his great balancing act to the tune of "Speak to me Love, Only Speak," while the sparkling *repartee* of the brick-layer and his assistant mingle with the strident strains of Boulanger.

* * *

Mrs. Abbott, the Georgia electric wonder, will soon shock New York.

* * *

Three actors of the Ten Nights in a Barroom company were discharged for acting drunkards with too much spontaneity. There is such a thing as carrying realism too far on the stage.

* * *

Mr. Rooney and Miss Coghlan are united in one bond of sympathy, both having penalties for contempt of court hanging over their heads.

* * *

Miss Frederica Neilson, formerly a Norwegian actress is now "Evangelizing" in Salt Lake City. When she finds a particularly "terrible example," she gives him the potion scene from Juliet and the effect is instantaneous.

* * *

The New York *Herald* says that a certain prominent burlesque actress, who now cavorts upon the stage, has seen sixty-five Summers. They have put the tights editor on this case, and thrilling developments may be expected.

* * *

One of those knowing Philadelphia papers says that Edwin Booth admits that his ambition at one time was to be a circus rider. Thus it is, when it is everlastingly too late we discover that we have gone wrong in the beginning. If Mr Booth had persevered in this laudable purpose, he might to-day, instead of supporting Mr. Barrett, be traveling round the country with a large Italian name and a three ringed circus.

AMONG OUR SCENE PAINTERS.

CHARLES W. WITHAM.

The habitués of Harrigan's Park Theatre are better acquainted with the local views of New York from the pencil of Charles W. Witham, than with the modest, retiring, quiet little gentleman who paints them; and yet, as one of the pioneers of scenic art in New York, he is entitled to more than a passing word of recognition. His theatrical experience has been almost lifelong, and although he is only in his forty-third year, his practical knowledge of the stage is more extensive than that of some artists, his seniors in age.

Mr. Witham was born at Portland, Maine, and after some schooling, some paddling about on the shore after lobsters, and some observations of the deep blue sea, he drifted, boy-fashion, into the Portland Theatre. He soon found his way into the paint room, and accordingly, began to assist Gaspard Maeder in those useful preliminaries to an artistic career—pot washing, color grinding and line ruling; occupations which fill a large portion of the scene painter's early days, and constitute drudgery that "chokes off" the faint-hearted and thus tends to the "survival of the fittest." His next experience was as an assistant to Wyseman Marshall, an eccentric sort of universal genius, who although a carpenter by trade, undertook the painting of scenery, and engaged young Witham to help him. The self confidence and expertness acquired under such semi-compulsory circumstances were of invaluable service afterward.

From the land of lobsters and seawater (where he says he acquired a fondness for red and ultramarine) he migrated to Boston to find employment at the Howard Athenæum and the Boston Theatre. While in that city he painted scenery for the productions of Leah, Fanchon and the Pearl of Savoy. He also did scenic work for Coriolanus when it was brought out in Boston by Edwin Forrest. Mr. Witham next proceeded to the Winter Garden, New York, then under the management of Edwin Booth and John Sleeper Clarke. This was about 1863 or 1864, during the Civil War, and at that time the art of scene painting was at a very low ebb. Coarse burlaps or sackcloth was used to paint on, and prior to Mr. Witham's scenery for the famous production of Hamlet, which ran one hundred nights, New York audiences had seen very little fine artistic work. The Walnut Street Theatre of Philadelphia was at that time under the same management as the Winter Garden, and Witham oscillated between the two theatres. In New York he painted scenes for the productions of Richelieu and The Merchant of Venice, and at Philadelphia, for what was then considered a grand revival of The Midsummer Night's Dream. After about a year and a half of that work, he painted the scenery of Romeo and Juliet for the opening attraction of Booth's Twenty-third Street Theatre. Altogether he remained in Edwin Booth's service five seasons, his scenic efforts including elaborate settings for Othello, Much Ado About Nothing, Julius Cæsar, Enoch Arden and Rip Van Winkle. His closing engagement at that house was his work for Adelaide Neilson's production of Amy Robsart.

Mr. Witham next entered the service of Augustin Daly at the Fifth Avenue Theatre, and was for a short time also at the Grand Opera House. A jump across the continent was the next feat, to fill an engagement at the Grand Opera House of San Francisco. There he painted the scenery for Sardanapalus and for a piece called The Bottom of the Sea. New York is, however, the Mecca of talent, and he soon returned to his accustomed paint bridge at the Fifth Avenue Theatre, then under the management of Stephen Fiske and D. H. Harkins.

At the termination of that engagement, about six years ago, he joined Edward Harrigan's forces at the Theatre Comique, and remained with him until quite recently. During Harrigan's occupancy of the Park Theatre Mr. Witham was compelled to strain his eyes in the darkest and dingiest places ever devised by a theatrical architect.

Charles Witham is a strong colorist, fond of the rich contrasts admissible in interior palace decoration and in heavy street scenes. The palace scene in Nadjy, in the richly decorated style of the Dutch Renaissance, is a very fair example of his style. He was recently appointed the resident artist of Schoeffel's new Tremont Theatre, at Boston, the city where he first laid the foundation of his artistic reputation. His intimate friends know him to be possessed of those amiable and honorable traits which characterize him as a "gentleman" in the full sense of that term.

S. C.

RELIEF FOR JOHNSTOWN.

The plan of the New York managers to raise $100,000 for the relief of the Johnstown sufferers, by giving simultaneous performances at all the theatres on a certain day, has failed, owing to a decision of the Police Commissioners not to allow police officers to sell the tickets, as the managers had proposed. A series of benefits, however, were arranged for this week, and probably the receipts, when all the benefits are given at the different houses, will net about $25,000.

The first benefit this week was given at Palmer's Theatre on Monday afternoon, and realised $750. Rosina Vokes, who could not appear on account of her illness, sent a cheque for $250.

The sum of $600 was taken at the benefit performance of Ardriell at the Union Square Theatre last Friday afternoon, and among the contributors in the theatrical world last week were Harry Miner, who sent $200, the Edwin Forrest Lodge of the Actors' Order of Friendship which sent $200, and Henry Irving who cabled over fifty guineas, or $250. This (Wednesday) afternoon a performance of the Oolah will be given at the Broadway Theatre at which Francis Wilson will auction off a piano. A benefit will be given in the evening at an uptown theatre.

Performances will be given at the Casino and at the Metropolitan Opera House, to-morrow (Thursday) afternoon. Jim the Penman will be presented at the People's Theatre, and an athletic tournament will take place at the Madison Square Garden in the evening.

On Friday afternoon there will be a performance of Rip Van Winkle by Joseph Jefferson and company at Daly's Theatre, of the County Fair at the Twenty-third Street Theatre, and of the Dear Irish Boy at the Windsor.

THE J. W. Carner Comedy company passed through Johnstown, one hour before the deluge occurred. The company arrived safely at Findlay, Ohio. G. O. Marvin, the advance agent of Blind Tom, was in Johnstown on the day of the disaster and is reported among the missing.

WILLIAM SCANLAN ABROAD.

Gus Pitou, the genial manager of W. J. Scanlan, Rose Coghlan and R. B. Mantell arrived from Europe on Sunday on the *Adriatic*. When seen at his uptown office, Mr. Pitou dilated upon the pleasure he had experienced on his tour abroad, and said:

"I had a splendid trip, and a most successful one. Mr. Scanlan has made a tremendous hit. As you know he played two weeks at Liverpool to very large business and made an enormous success there. He was given a most enthusiastic reception in Dublin where he played at the Gaiety Theatre to the capacity of the house every night. And let me tell you that the houses looked like opera houses, with all the stalls and boxes crowded with society people in full dress. There hadn't been an Irish comedian there since Boucicault four years ago. All the Irish comedians there are playing at the second-class theatres. But Mr. Scanlan's style and the character of his work drew the very best class of audiences everywhere.

"From the nature of the preliminary advertising and the press work, which announced Mr. Scanlan as the representative Irish comedian of America, and on account of his being American born, the Dublin audience on the first night of the engagement came to the theatre in a critical mood. Mr. Scanlan received an ovation when he made his appearance, and then the audience settled down to criticise his work. During the early part of the first act they were rather cold, but before the act was over he had won the whole house and received a call. In the second act he sang, 'Remember Boy, You're Irish,' which created a *furore*, and when he sang 'Peek-a-Boo' it evoked a hurricane of applause. At the end of the performance the entire house arose, called him before the curtain and cheered him. During his stay at Dublin he received over one hundred letters from all classes of people, all of the most flattering nature, for his performance. While there he was much sought after socially, and made a member of the Sheridan Club, which is one of the oldest organizations of the kind in Ireland. This club banqueted him, while he was also entertained by the Royal Irish Yacht Club at their club house at Kingston. On his last night in Dublin he received another ovation. The criticisms that he received in that city and elsewhere were the most flattering that I had ever read for any actor.

"In Cork and Belfast his success was equally as great as at Dublin. When the company left Belfast after the performance on Saturday night to go by boat to Glasgow, there were fully a thousand people down at the wharf to see them off. This week the company is playing at Newcastle where they opened Monday night to nearly $800. Mr. Scanlan is credited by all the managers over in England, and by all the newspapers with having made one of the most pronounced successes of any American actor who has ever gone over, and, what I did not expect, the tour so far has been financially successful and promises to be so throughout.

"Mr. Scanlan closes at Manchester on July 13, his season of 12 weeks, just as I had originally arranged it. I had numerous offers of return engagements, but I refused them all because I wished to give Mr. Scanlan a month's rest before his opening here. We have had offers from three different managers in London, but we did not care to play him there the months of July and August. There are two offers now in hand to take him to London during the regular season, which I shall probably do later on, playing in London for a run, and following the city engagement up with a tour of the provinces. Mr. Scanlan has played Shane-na-lawn everywhere except during the second week of the engagement in Liverpool, when we put on the Irish Minstrel. I took over the entire company and the scenery of the play, and gave a complete production in every theatre.

"The company was well received everywhere, and compares very favorably with other provincial companies that I saw in the different cities. After Mr. Scanlan ends his season he is going up to London for a few days and then to Paris, sailing on the *Alaska* from Liverpool on August 10. Some of the company return with him and others come earlier on different ships of the Guion line. Mr. Scanlan opens his season here at the Lyceum Theatre, Cleveland, on September 2. His *piece de résistance* next season will be his new play, Myles Aroon, occasionally playing Shane-na-lawn and The Irish Minstrel. His first New York engagement will be at the Star Theatre, where he comes on November 11 for four weeks."

SEASHORE AND MOUNTAIN.

C. T. Nichols has retired to his cottage at Hammel's Station, Rockaway Beach.

T. E. Mills is trout fishing in Canada.

Mr. and Mrs. Charles Haswin will Summer at Holly Beach, L. I.

John Webster, Mrs. Webster (Nellie McHenry), W. R. Hayden, Thomas W. Keene and Joseph Wheelock will probably sojourn at their cottages at the Highlands of Navesink.

Harry Miner and his family have just moved into their handsome Summer cottage at Red Bank, N. J.

Mrs. M. L. Berrell, who has been re-engaged for next season for the Margaret Mather company, has retired to her cottage at Rockaway Beach.

T. H. Winnett will rusticate at the "William Villa," Long Island, this Summer, the guest of his brother George.

John McKever, Jr., and family, Mr. and Mrs. Bishop and Mrs. Marc Klaw and family are enjoying cool breezes at Schroon Lake, in the Adirondacks.

Adele Clarke is at Asbury Park, where she will remain until July.

E. Tom Webber is summering at Bay View Pavilion, Huguenot, S. I. Mr. Webber speaks very highly of the boating, bathing and fishing there.

REFLECTIONS.

MR. AND MRS. C. T. BELL (Eleanor Lane) will join Rosina Vokes' company next season.

BLITZ SUTTON, W. J. Scully and Annie Erwin have been engaged for Edgar Selden's Will o' the Wisp company.

ALFRED MCDOWELL intends starring next season in Muggs' Landing, under the management of James S. Edwards.

DENMAN THOMPSON and family and son-in-law E. A. McFarland and family, are leading a quiet country life at West Swanzy, N. H.

W. L. PURSMAN will be a partner with Ada and Rillie Deaves in their starring tour, in the new musical comedy, Chaos Flat, next season.

WILLIAM E. HINDS and Earl Remington have been re-engaged for next season, to play the Irish and soubrette roles in the company of P. F. Baker.

FANNIE FRANCIS, the well-known leading lady, does not wish to be confounded with an actress of the same name at a Fourteenth Street museum show.

MARY PENFIELD, now with J. K. Emmet at the Fourteenth Street Theatre, has signed with T. B. MacDonough for next season to play Marie in Siberia.

LITTLE GRACIE EDLER has been engaged to play the child parts in the repertoire of Floy Crowell. Gracie is said to be a very clever and wonderfully precocious child.

JOSEPH HAWORTH has purchased Paul Kauvar, and will star in it next season under the management of E. G. Stone. He will open the season in this city about Sept. 1.

KARL GARDNER, after closing his engagement in Fatherland at the Haymarket Theatre of Chicago last week, proceeded with his entire company to the Pacific Coast, where he is booked for an extensive tour.

ISAAC KIRALFY will sail for Europe very shortly in order to secure artists and novelties for a new piece in the spectacular line, now being written by William Gillette, and to be produced in New York next season.

JOHNSON AND SLAVIN have separated. Next season Mr. Johnson, who has signed a five years' contract with W. H. Power, will appear in The Fairy's Well which will be seen at the Fourteenth Street Theatre on Sept. 9.

GEORGE OBAN will close his forty-five weeks' season of Jekyll and Hyde at Pana, Ill., June 25. He will open his season on Aug. 12 in Old Homespun. Adelaide Ober, Letty Allen, Fred Montague and A. C. Sprague have been engaged so far.

JED PROUTY was produced at San Francisco on Monday night and is reported to have made a great hit. It is the first of the New England plays to be produced on the Pacific Coast.

GUSTAVE FROHMAN now controls the following plays for repertoire companies: Stormbesten, The Martyr, Pop, Fun On the Bristol, Her Sacrifice and Deacon Crankett. He also represents the new Academy of Music, now building at Toronto.

HARRY DOEL PARKER is filling up the time of George C. Stanley in A Royal Pass very rapidly and reports prospects as excellent for a successful season. A large amount of scenery is now being painted for the production, and no expense is to be spared.

MARIE WAINWRIGHT is reported to have been the recipient of many social honors while in London. She was banquetted by Henry Irving and Wilson Barrett and has received two offers to appear in London next year in Twelfth Night, one of which she will accept.

THE following people have been engaged by Harry Hine to support Hallen and Hart in Later On, next season: Annie Lewis, Mollie Fuller, Josie Hall, Nettie Lyford, Flora Zanfretta, Lily Maehl, Jeannette Begeard, Virginia Earle, Maureen Palacio, John T. Kelly, Robert Broderick, Charles T. Vincent, Harry Saxton and Ed. Chase. J. W. Owens has been re-engaged as advance agent.

WILLIAM H. YOUNG and J. Leslie Gossin, the owners of Right of Way, desire to thank the management of the People's Theatre, Minneapolis, for the elaborate manner in which their play had its first production at that theatre, every attention having been paid to scenery, properties, music, etc. This play, together with its mechanical feature of a steamboat collison, has been copyrighted.

AMONG the theatrical representatives who have recently arrived in New York are Frank Gray, of Memphis; J. R. Pierce, of the New Lyceum Theatre, Rochester, N. Y.; Clark Sammis, representing Wilson Barrett; John Havlin, manager of Havlin's theatres in Cincinnati, Louisville, Chicago and St. Louis; Frederick Bert, representing James A. Herne and Lost in Africa; Joseph Jefferson, Jr.; M. Reis, of the oil and iron circuit; Jacob Litt, manager of the Academy of Music and New Bijou Theatre, of Milwaukee. All of the above will make their headquarters at Klaw and Erlanger's exchange.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post-office. Circulars and newspapers excluded from this list.

"Americus"
Abell, Phoebe
Arthur, James
Abbott, Emma
Allen, Louise
Atwood, Chas. E.
Adams, Geo. H.
Anderson, Hattie
Abbott Geo. H.
Allyn, Miss W.
Arnold, A. R.
Abraham Edie, J.
Allen, Walter
Arthur, Julie
Arbens, Andrea
Bowler, J. T.
Byron, Oliver
Burns, H. C.
Blackburn, Mary
Baker, Miss L. A.
Bertram, C. N.
Booth, Edwin
Burnside, May
Beaudet, Signor
Bowser, C. W.
Burton, Sadie
Boyle, Percy
Brady, W. A.
Bushnell, Mona
Burt, Stella
Brooks, C. H.
Bodiner, Sol
Barnard, Adolph
Brown, Miss H. Q.
Blaisdell, J. W.
Bodwell, Edwin
Ball, Digby
Barney, Ariel
Bowers, Mrs. D. P.
Bower, F.
Chambers, Henry
"Carpenter."
Cross, E. J.
Castle, W. J.
Cotter, Samuel
Chapman, Blanche
Correl, F. W.
Coleman, Catherine
Carret, Mr.
Castleton, Kate
Clayton, Estelle
Coghlan, Rose
Clyde, M.
Chase, A. R.
Chapman, Miss H. G.
Curran, Thos.
Callahan, C. H.
Douglas, E.
Dawes, Wm. J.
Davis, Kittie
De Mille, N. C.
Donnity, W. W.
Dacey, H. A.
Duff, Mgr.
Dingy, H. E.
Dungan, Chas. W.
Dawson, Lucy F.
Davenport, E.
Dewey, Cora L.
Decker, Frank
Davis, T. H.
De Sue, Stanley
De Johan, Prof. R.
Duell, Philo P.
Dunn, E. W.
Dunkin, John
Duffy, Ann
Dyer, Sophie
Elmore, F. H.
Edwards, Sam
Edwards, Chas.
Emmet, Henry W.
Ellis, Chas. T.
Fenwick, W. A.
Field, Florence
Frayne, F. I.
Farnum, G. D.
"F. C."
Forsythe, Kate
Fleming, Carroll
Forman and Morton
Field, Frances
Fiske, Stella
Fowler and Warrington
Fleming, J.
Farron, W. J.
Fischer, P. D.
Foster, Mr.
Fish, Mr.
Field, A. G.
Fletcher, Lizzie
Gosser, Mr.
Gray, Stephens
Gilbert, Miss
Gray, Frank
Gall, Miss M. K.
Gaskin, J. W.
Goodwin, Myra
Gillon, W.
Gray, Alice
Gallitzi, Chas. F.
Granger, Wm. F.
Goodwin, L.
Gallon, Campbell
Holmes, R.
Hanley, E.
Herndon, Agnes
Harrington, Nettie
Howard, Dr. C. L.
Harris, Chas. L.
Holmes, Chas. N.
Howard, Bronson
Hadley, King
Hayden, W. S.
Harrison, H. W.
Hillis, O'Kane
Hanlon Bros.
Henry, Hi
Hunted, F.
Hess, C. D.
Holland, F.
Hazelbert, D.
Hatch, W. E.
Hanson, E. S.
Johnson, J. P.
Johnson and Slavin
Jarbeau, Vernona
Johnson, Fanny
James, Frank
Jefferson, Frank
Jones, Louis
Jerome, E.
Kemper, Chas.
Kearney, A.
Kent, F. L.
Kurel, Jules
Kennedy, Harry
Key, J. Burton
Knowles, Miss M.
Kendall, Ezra
Lent, Geo. C.
Lish, Beatrice
Larsen, Geo. W.
Leland, Sallie
Long, T. B.
Loomis, Geo. H.
Lindsay, Miss M.
Lewis, Horace
Lanning, Mrs. Ed.
Lansing, Mrs. Rose
Leach, P.
Lee, Harry A.
Lyons, Miss E.
Lynch, Gen. W.
Lapotin, Clara
Lewis, Lellian
Livingston, Bertha
Murry, Ed.
Mann, F.
McDowell, A.
Mgr. Boston Ideals
McCloy, F.
McArdle, Ed
Maynard, Alice
Mason, Eugene
Michell, Mrs. A.
Mann, W. D.
Mortimer, Gus
Marston, Lawrence
Meredith, Harry
Mills, Geo. C.
McCormack, Lucian
Modjeska, Mme.
Mayer, Marcus
"Manager C."
Mgr. Thrown Upon the World
Mgr. The Stowaway
Mitchell, Maggie
Mitchell, Mason
McCready, Jas.
McAuley, Mrs. R.
Magie, J. G.
Manley, Chas. A.
McColl, Lizzie
Montgomery, H.
McDonnell, W. A.
Morris, Clara
McDonnell, E. A.
Madison, Geo
Marion, Wm. S.
Mgr. German Ideas
Major, John
Murray, David M.
Mgr. Julia Marlowe
Mgr. Lotta
Moulton, Blanche
Mgr. "Happy Col. Wagner"
Morgan et Matheron
Martinez, Julia
Melbourne, Lillie
Mgr. Siberia
Marriott, Chas.
McCarthy, Chas.
McCollin Opera co.
McNeill, Jas.
Nobles, Milton
Norman, S. P.
Norton, J. W.
Northoff, Miss
Ormond, Gladys
O'Neil, T. H.
One of the Braves
Osborne, Rose
O'Neil, James
Pulsifer, Chauncey
Price, E. D.
Peyser, D. M.
Ripley, W. B.
"Ranch 10" co.
Renfrow's Pathfinders
Roberts, Chas. W.
Ravenhide, Geo.
Rothenay, Chas.
Rooney, Pat
Rungold, B.
Rider, C. H.
Rosenberg, Max
Ripple, Edwin
Richards, Harry
Russell, S. S.
Rice, Billy
Redding, Fannie
Rial, Jay
Reed, Chas.
Roberts, Al.
Ring, I. J.
Reid, Andy
Rahn, Oscar
Salisbury's Troubadors.
Stewart, H.
Smith, Adee
Sparks, John G.
Stephens, Walter
Stone, E. G.
Seimon, H.
Swyart, Geo. H.
Sherman, John B.
Sennett, Joe
Sandford, Fredk. S
Shaw, Billie
Si Perkins
Sanner, Ed.
Smiley, J.
Scannon, A. J.
Shea, Ben
Strakosch, Ed. H.
Stevens, Bob
Smyth, W. G.
Sweeney, Thos.
Stales, G. C.
Stelling, Miss Ed.
Sadie, Ida F.
Shea, Tom F.
Theodore, Chas.
Taber, Robt.
Tuthill, Bert
Thompson, J. A.
Tanner, Cora
Tannehill, Frank
Thorne, Edwin
Trem, D. W.
Thally, T. P. O.
Thearle, H. B.
Underwood, Arthur
Van Leer, Chas.
Vinton, Horace
Vernon, Hardie
Vening, Miss B.
Venus, Ed.
Wilkinson, J. H.
Whitley, John
Weathers, Nellie
Williams, John
Wickham, H. A.
Wallace, Fred. H. A.
Willard, Miss P.
Watchum, Harry
William, Mrs. C. Jay
Wilmer, John
White, Jennie
Williams, Barton
West, Walter
Watkins, Chas.
Williams, Jennie
Williams, Frank
Warmington, W.
Wadleigh, Geo. W.
Winterburn, Miss C.
Wallick, Jas. d.
Wild, Jno.
Wallace, Edie
Warwick, Louis R.
Wade, Fred.
Wilbur, A. L.
Wilson, Ellie
Yohe, May
Zimmerman, S. E.

DOLLY'S FAREWELL TO HAZEL.

Affectionately Inscribed to Mr. C. W. Couldock.

Farewell, farewell to thee, Dunstan Kirke's daughter!
Farewell to the miller who gave thee thy name!
Soon, soon thou wilt take thy last plunge in the water,
To hide there forever thy sorrow and shame.
Long years since I met thee in realms Madisonian;
(Ah, me! for the changes that time has unfurled!)
Thou hast wandered afar with a strength Amazonian,
And a new Alexander has conquered the world!

I have known thee, fair "Hazel," petite and vivacious;
I've known thee, sweet cousin, majestic and tall,
With a figure seductive, and queenly, and gracious,
Or the light, airy form of a "belle of the ball."
I have gazed in thine eyes of most exquisite azure,
And then have beheld thee a dusky brunette,
With a soul tuned to sadness or turning to pleasure,
A sad *religieuse* or a saucy coquette!

And handsome "Lord Travers," that darling patrician!
Portrayed by all leading (and misleading) men;
To capture each frail female heart was his mission,
I've known it to happen again and again.
And good "Squire Rodney," all honor and duty
An army of "Rodneys" I've met since the first,
They were all very pious, and quite "tutti-frutti,"
A gamut of goodness, the best, to the worst!

"Lady Travers!" I've known her severe and majestic,
Or querulous, nervous, and petulant too;
"Aunt Mercy," devoted and sweetly domestic,
A model of motherhood, tender and true.
Little "Met" with his whistle, he never would learn it,
A man with a flute always played at the wing;
By the way it's a stupid old tune and I spurn it—
How could they select such a "lum-ti-tum" thing?

And "Barney" has bragged in the accents of Sligo,
Or Belfast, or Dublin inspired his brogue.
And sometimes a wierd combination; but why go
And criticise further this meddlesome rogue?
Pert "Clara," his sweetheart, all ribbons and laces;
Here fain must I falter, with sad thoughts oppressed,
For I think of two youthful and beautiful faces,
Now shining afar in the realms of the blest.

But of all the companions of "Hazel" and "Dolly,"
The brightest and blithest appears on the scene,
In that strange combination of wisdom and folly,
Of mischief and mirth, yclept "Pittacus Green."
Where, where did our author behold his ideal?
Was he truly incarnate, or fashioned of air?
With all his bright sayings he's slightly unreal,
But always delightful, I vow and declare.

Oh, the numberless "Hazels" and "Dollys" and "Pittys"
Who have roamed o'er the land since old 'Seventy-nine;
Who have stormed all the villages, townships and cities;
To think of it maddens a poor brain like mine!
But in all this vast army one figure stands lonely,
One faithful, consistent and true to his work;
As the sturdy old Miller, the first and the only,
The living presentment of grim "Dunstan Kirke."

All voices have praised him; the task is a trite one.
His pathos, his humor, his exquisite art,
His intellect breathing through all to delight one,
Appeals to the soul, while it touches the heart!
As "Richelieu," as "Hamlet," in days long departed
Our fathers have witnessed and echoed his name,
So blessings on Couldock, the great and true-hearted!
We pray for his welfare, and honor his name!

But "Pitty" reminds me the prompter is calling,
The last act is ready, we open the scene.
Soon, soon on the play will the curtain be falling
And "Dolly" become "Mrs. Pittacus Green!"
Then "Arthur" will whirl you away in a carriage
Henceforth with his lordly relations to dwell;
Don't cut your old friends on account of your marriage,
And fare-you-well, "Hazel," dear "Hazel," fare-well!

SYDNEY COWELL.

COMMENT.

AN ENDOWED THEATRE.

Boston Transcript.

THE NEW YORK DRAMATIC MIRROR indorses Mr. William Archer's arguments and pleadings in an article entitled "A Plea for an Endowed Theatre," printed in the *Fortnightly Review* for May. Mr. Archer's idea is that State aid in England is out of the question or is at least undesirable, because of its autocratic nature, as exemplified in the Comedie Française. If ever there was an institution which comes close to the commonwealth idea it is that famous theatre, the Government subvention of which is only an item in its receipts, while in the administration of the business of the house, the Government has really very little to say. However, it is plain that any subsidy for the maintenance of a first-class theatre in this country must come from private sources, as in the case of the German Opera in New York and of the Symphony orchestra here. It might be managed by a corporation, but the shareholders must make up their minds to let their money lie without return, if, indeed, they are not called upon for assessments. As already suggestions as to the way such an institution should be run have been made, there may be permitted the remark here that a fair share of attention should be paid both to the classics of the English drama, with occasional revivals of plays that have long been shelved, and to the production of new works by American authors, but that translations and adaptations of foreign works (unless the originals be undoubted masterpieces) be steadily frowned upon.

DOUBLY UNPOPULAR.

London Whitehall Review.

The files of papers from America show that the dramatic critics of New York would say nothing in favor of the dramatized version of Robert Elsmere. When the piece was first spoken of, we ventured to predict failure because we felt that, however dramatic the book was as a work of fiction, its dramatic quality was not suited for the stage. THE NEW YORK DRAMATIC MIRROR, having seen the play, fully confirms our opinion when it says that Robert Elsmere has, as a play, "no dramatic possibilities whatever." The production appears to have been very unpopular, not only on account of the badness of the stage version, but because it was adapted and produced in open defiance from Mrs. Ward, the authoress of the novel.

IT WAS "AN INADVERTENCY."

Atlanta Constitution.

We have had occasion sometimes to print on this page extracts from THE NEW YORK DRAMATIC MIRROR, a usually pellucid reflector of the best sentiment in its environment. It is rather surprising if not amusing, therefore, to see the editor of that excellent periodical work himself up to a pitch of righteous indignation at the inadvertency by which two pieces—"Actress and Woman" and "The First Commandment"—were credited to another paper instead of THE DRAMATIC MIRROR. Editors of as much experience as the gentleman who conducts THE MIRROR know that even the habit of care does not always prevent errors in the long run of much business. If he is himself without sin in this particular, he has done well to cast the stone.

AN EXCELLENT THRUST.

London Whitehall Review.

Our New York contemporary, THE DRAMATIC MIRROR, fully endorses the views we expressed upon the verdict in the recent *Era* libel suit, and an excellent thrust is made at the peculiar circumstance that though the Government in England decrees that a Lord Chamberlain shall protect the stage from indecent performances, the press of England is not allowed to assist in this good work. According to our contemporary, the *Era* was mulcted in heavy damages, not so much because it had usurped the functions of stage censor, but because, according to the view of Mr. Justice Field, a newspaper ought to be punished as often as possible, else it may grow to ignore the responsibility of its uses. It might occur to some non-legal minds that when a paper adversely criticises what it considers an immoral and degrading performance, that particular paper is very much recognising its responsibility and duty.

LETTERS TO THE EDITOR.

AN ACTOR-SOLDIER'S GRAVE.

To the Editor of the Dramatic Mirror:

SIR.—In strolling up the serpentine road leading from the older portions of Woodlawn Cemetery to the new, my attention was attracted on Sunday last to a grave shrouded in blossoms, with the remains of Decoration Day offerings, among them a small silken flag, and the name "Herne."

It was the last resting place of the brave, young soldier-actor, who was so beloved in and out of the profession, and whose story will long reflect glory upon the youthful patriotism of the country, as well as upon the manliness of the stage. It is no small honor, that to the actors of our generation belonged the youngest officer of the Army of the Potomac, the boy, "bravest of the brave."

A simple, yet massive, monument marks the spot, an emblem of the war, the Sixth Corps badge upon a desk-like block of Scotch granite, the name and dates of birth and death underneath, with the line "Sweet sleep and peace be yours." A stone at the foot of the grave bears upon its top a captain's shoulder-strap, and on its face "Husband—Sweetheart!"

The monument is only a stone's throw from the Gould mausoleum, a conspicuous object at Woodlawn, and it must be of interest to the entire profession now, and in the time to come.

W. R.

MATTERS OF FACT.

A new health resort has sprung up so rapidly in Burlington County, N. J., that it has been called the "Magic City." This phenomenal city is Paisley, standing on a high ridge, which is almost a mountain, as it slopes one side to the Delaware River and on the other to the Atlantic Ocean. The hills and valleys are ever green with the fragrant cedar and balsamic pine. A large contingent of the profession have sought, and are seeking, homes in this salubrious section. It is well-known that the climate of South Jersey in Winter is equal, if not superior, to Florida. The section, owing to its position, is directly influenced by the warm currents of the Gulf stream and the balmy Southern breezes, which so modifies the rigors of a Northern climate that this favored region bears the same climatic relation to New York and New Jersey that the Isle of Wight does to England. It is said that malaria, catarrh, or typhoid fever cannot exist in Paisley. It is eighty miles from New York and only eight miles from Philadelphia. The founders of "The Magic City," in recognition of the fact that many professional people have built villas in Paisley, now make a splendid offer to the dramatic and musical profession. They will sell a villa plot, 50x100 feet, in the choicest part of Paisley, near Mme. Nathal's block, and Mme. Blanche Stone Burton's lots, for $50. This offer is made to any professional actor or musician. Many high-class professionals have homes here, and more are desired. The town, although only a few months' old, has a post-office, hotel, conservatory of music, and sanitarium, and a newspaper—a beautiful little quarto of ten pages—*The Paisley Gazette*. Maps and particulars may be obtained by calling on or addressing Paisley Improvement Company, No. 100 Duane Street, New York.

Ole V'rg'ny, a comedy drama, by the author of On the Frontier, is for sale or royalty. This play has been favorably endorsed by A. M. Palmer.

Maggie Mitchell will be supported by Charles Abbott, next season. Miss Mitchell's time is rapidly filling. Managers will please address all communications to manager Wm. L. Lykens, care H. S. Taylor, No. 25 West Thirtieth Street, New York.

Ullie Akerstrom's signal success at the Star Theatre is the crowning point in the career of that brilliant young actress. Miss Akerstrom closed her engagement of four weeks at the Star on Saturday last. Managers will please address all communications to Frank Charvat, No. 201 Centre Street, New York.

Excursions every Wednesday and Saturday to the beautiful Summer city being laid out at Congers, Rockland Lake, leave the foot of Jay Street at 1 P. M., and Forty-second Street at 1:15. Fare for the round trip, seventy-five cents. Maps and particulars may be had by applying or addressing the Boston Improvement Company, No. 55 Broadway, New York.

Birdie Black, the clever little child actress, late with Joseph Jefferson and Rose Coghlan, is at liberty for season of 1889-90.

Gertrude Fort, the leading singing and dancing comedienne, having closed with the John Wild company, is disengaged for next season.

The popular dramas, Hoop of Gold and A Brave Woman, are to let for season of 1889-90.

All communications for Victoria Vokes may be addressed care of the United States Hotel, Boston.

Robert Downing, having severed his connection with Joseph H. Mack, is now booking his romantic drama, Count Claudio, for season of 1889-90. Managers are requested to address Mr. Downing at No. 800 K Street, N. W., Washington, D. C.

Manager D. Lichtenstein, of the Lichtenstein Opera House, at Tarboro, N. C., has open dates during Fair week, Nov. 5-8.

Managers desiring young man in walking gentleman roles, are requested to address Harry Chessman, No. 4,221 Haverford Avenue, West Philadelphia.

Professionals can be accommodated with rooms, with or without board, at No. 160 West Twenty-third Street, by calling on or addressing George Douglas, as above. Mr. Douglas also conducts the Fairview House, in the Catskills, where there are large orchards and plenty of milk and vegetables. He gives professionals the preference as guests.

Frank L. Davis desires hereafter to be known by his full name, Frank Lyman Davis. Mr. Davis is at liberty for season of 1889-90.

The Bristol Opera House at Bristol, Conn., is now booking time for season of 1889-90. The Opera House is a new theatre on the ground floor, with a seating capacity of 1,100 and fitted up with the latest improvements. The stage is 62x36 feet. The management play only one attraction each week, and none but the best is desired. Bristol is a flourishing manufacturing city between Hartford and Waterbury, with a population of 12,000 and with four towns in the immediate vicinity, has upwards of 25,000 population to draw from. Special trains can always be arranged for. A first-class attraction is wanted for the opening, which will take place some time in August. Managers will please address Henry Engel, Bristol, Conn., or W. W. Hanna, Box 942, New Britain, Conn.

Among the novelties next season will be the Parisian spectacle Kajanka, which will be produced by the Miller Brothers, of Columbus, Ohio. Managers are requested to address all communications to Manager Ben Stern, care Frohman's 1267 Broadway.

Prof. George Bartholomew's Equine Paradox has taken possession of the Academy of Music, just vacated by The Old Homestead. Performances are given every afternoon and evening. The performances of these highly trained animals are marvellous. The musical act of the horses in bell-ringing is spoken of as arguing that the animals can reason. It is probable that the horses will continue all Summer at the Academy.

A new adventure in American playwrighting has been made by Leon del Monte, in The Tragical History of Aaron Burr, a four-act drama in blank verse. The life and times of this remarkable man, who was Vice-President of the United States and a conspicuous figure in the formative period of the Government of this nation, offers as rich a field to the dramatist as it does to the historian and biographer. The stage rights of this drama are for sale. Address Leon del Monte, care of R. Clarke and Co. Publishers, Cincinnati, O.

The well-known printing house of A. S. Seer, No. 19 East Seventeenth Street, is fully equipped for all kinds of theatrical printing. It is said that their system of sending all printing in one shipment is a great saving to managers in freight and express charges.

The management of the New Opera House at Athens, Ga., has passed into the hands of D. P. Haselton. Combinations that hold contracts for next season are requested to communicate at once with J. Tannenbaum, 1,145 Broadway, New York.

The new Temple Theatre at Owensboro, Ky., with a seating capacity of 1,200 and a population of 15,000 wants attractions for season of 1889-90.

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It having come to our notice that several unscrupulous parties have threatened to produce plagiarized versions of the following plays,

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BOSTON.

Three of our theatres have closed their doors—the Globe, the Hollis Street and the Howard. The regular season of the Boston closed last week, but a supplementary season has begun and light opera will be the attraction for an indefinite period. The company—Gustav Heinrichs'—brought out The Bohemian Girl Monday night, and that piece, with The Troubadours, constitutes the bill for this week.

Kate Clanton did a splendid business at the Grand Opera House last week in The Two Orphans. This week The World Against Her holds the boards. Her two weeks' engagement closes Saturday night.

Regular prices have been reduced at the Park, and Keller is drawing large houses.

Fauntleroy is still running at the Museum, and the enthusiasm of the audiences does not seem to have abated in the least. The house is packed at the matinees, and the demand is so great that the management has decided on Thursday and Friday afternoon performances for two or three weeks.

The series of Gilmore Jubilee Concerts at the Mechanic's Building last week was, pecuniarily speaking, a success.

ITEMS: As a matter of course, with the close of half the theatres of the city and the disbandment of the cos., things are dull, and there is little new of a dramatic character.—J. P. Johnson will be assistant manager at the Howard next season.—The Boylston Club, the crack musical organization of this city, after an existence of sixteen years dissolved last Thursday evening at its annual meeting. The cause was lack of financial support. The conductor, Geo. L. Osgood, was presented with the library of the club. Mr. Osgood proposes to establish another association on the same basis.—Henry Diney's new burlesque will have its first representation next season in Boston.—One of the attractions at the Boston Theatre after its doors open next Fall will be The Exiles, one of the best and most successful spectacular plays ever brought out in Boston. It is to have entirely new scenery and appointments.—William Seymour, formerly of the Museum, is to direct the production of Gus Thomas' The Burglar at the Park the week of 17.—J. S. Leerburger, of Abbey's staff, puts in his Summer as business manager of Gustav Heinrich's Opera co. in this city.

CINCINNATI.

N. S. Wood's return engagement at Harris' began May 27 with The Boy Detective as the programme, and was thoroughly successful in every respect. The star's support, which included George and Ada Morton, Ida Lewis, George Pete, Mrs. Charles Howard, Jerome Stansill, F. K. Wallace, was of the best possible description. The piece was very creditably staged. Mr. Wood will continue his stay until 5, presenting The Boy Scout during his final week's engagement. Streets of New York 9.

Kohl and Middleton's Vine Street Museum furnished a very attractive stage performance last week with the Merry Musical Magicians as the leading feature. Sep Earl and Dick Nugent in their specialties were well received. The Museum will probably remain open until July 2.

ITEMS: Ada Glasca, of the Courted Opera co., sang at Bob Marsh's benefit 31 at the Grand, and Fred Sanford, the excellent baritone of The Extra Edition co., rendered "Let All Obey" in spirited style. Ruth Robson as Mrs. Toodles, and Bert Norman in his topical song, "Trees as American Point of View," assisted materially in the success of the performance.—Manager R. E. J. Miles has been a constant attendant at the Latonia races during the past two weeks, and, if rumors for once be correct, is a considerable winner.—The season at Coney Island will open 12, and a neat little theatre admirably adapted for variety entertainments, has been added to its already attractive surroundings. Lee H. Brooks is president, W. P. Harmon, secretary and treasurer, and Billy Owens, press agent of the enterprise.—Manager Harry Sainsforth, of the Grand, is regaining the use of his injured limb, and will go East about the latter part of the month.—One of the local journals recently recounted the fact that Manager James R. Pennesy was seen going up Vine Street with a bucket, brush and two bars of soap, and concluded the expenditure of Spence in the embellishment of the handsome Northside edifice. Mr. Pennesy, however, disclaims such intent.—Miss Sarah McLean, of the *Commercial Gazette* staff, better known as Midget, is the author of a new play which Managers Webster and Harder have purchased for Keith McHenry.—The local authorities who have passed on the play speak very favorably of its merits.—The Zoo is drawing very largely this season, the Sunday attendance being notably good.—Business Manager Will Pennesy, of the People's, contemplates an early visit to New York City, and will pay his respects to THE DRAMATIC MIRROR immediately on his arrival in the metropolis.—Harris' Theatre is undergoing very extensive alterations.

SAN FRANCISCO.

MAY 26.

The Bostonians began their second week at the Baldwin in Mignon, with Juliette Cowen in the title role, wherein she appeared "unutterably well," her acting and voice being united admirably to the romantic incidents and sweet music. Tom Karl sang the music of his Wilhelm more than anything else this season, and for better than I have heard him for several years. Marie Stone's Filina was charming in tone and conventionally good in manner, though it seems to me that neither she nor Tom Karl gave the exact spirit of Goethe's creations. Fedora was given on Tuesday, with Jessie Bartlett Davis in the title role, which she assimilated with remarkable force and dignity, besides singing with rich fervor. She is eminently fitted for the contralto. Fra Diavolo on Wednesday gave Miss Cowen another fine opportunity which she did not fail to seize. Tom Karl was good, so was Barnabee in a mild way, and George Frothingham and Eugene Cowles played the two ruffians for all they were worth.

The Merchant of Venice formed the second week's bill at the California Theatre. The houses were not so full the first of the week as they should have been. The reason is not hard to discover. An acquaintance said to me, soon after I came here: "Is a business way the Jews have the Coast by the throat." Of course, they do not care much to see this play. No one can blame them, certainly; but Edwin Booth clothes Shylock with a good deal of nobility at the same time. Lawrence Barrett's Bassanio is dignified and musical. Minna K. Gale's Portia is excellent in every guise but the masculine, where the assumption of legal lore is not "calculated to deceive." The play is cast well generally, staged gorgeously, yet with a certain reserve that suggests modest ladies rather than glaring appeals to the gaudy and indecorous.

Nat Goodwin continued in Turned Up and Lend Me Five Shillings at the Bush Street Theatre. He had very hard Wednesday night to rush the plays through in season to see the closing rounds of a fight to take place at one of the athletic clubs; but, though he gained over half an hour in running his plays through, he met the crowd of toughs coming out of the club just as he reached the door. It was very sad. When he found he was too late he looked as though a jag sat on him with depressing force.

Nettie Vickers in Cherub at the Alcazar.

Bianca is well staged and acted and sung creditably at the Tivoli. W. H. Hamilton's Abbe, C. M. Pyke's D'Aubigne, A. Messmer's Hector, Henry Norman's King and Mamie Taylor's Ninon are well sustained, while Louise Manfred's sprightliness is manifested to a good degree in the title role.

Goodyear, Cook and Dillon's Minstrels are at the Orpheum.

CHAT: One week more of the Bostonians at the Baldwin, when that theatre will close its season and remain closed for two weeks, when the Lyceum Theatre co. will begin the Summer season. Meanwhile the Bostonians will go to the California Theatre for a week, after which Thatcher, Primrose and West will begin a Summer season there.—I hear that Kate Castleton is in town, or over the bay in Oakland; but for goodness sake—no, no! I don't mean that. I haven't heard of her Paper Ball being wound up for any of our theatres yet, though I have heard that Jeffreys Lewis is to have a benefit soon, at which Kate will appear.—Bob Hilliard has shaved off his moustache.—The *Examiner* says that Marie Stone made her first appearance in San Francisco at the Baldwin in May, 1877, as Lucia, when "she was slender and awkward," but "her voice was as sweet and silvery and flexible as it is now." W. H. MacDonald was the Raymondo.—Lawrence Barrett has an interesting three-column article in this morning's *Examiner*, giving a detailed account of his trip over the plains in December, 1882, before the cars were running the entire distance. The account is written in an entertaining way, and with more modesty than necessary.—The *Evening Report* rises to the occasion thus: "McKee Rankin is coming here soon. This would seem to be the courage of impudence."—Modjeska came up from her Los Angeles ranch a few days ago to consult with Edwin Booth about next season, and occupied a box at the California on Tuesday night.—The Bostonians do not sing in opera on Sunday evenings. Else how could they ever face a Boston audience again?—Modjeska will begin a six weeks' season under John Maguire, touring the Northern coast cities and Montana, beginning June 10.—Said Pasha comes to the Bush Street Theatre in July. We shall see what we shall see.—Lottie Walton is doing some pleasing work as Mme. Maintenon in Nanon at the Tivoli.

June 2.

Dorothy was given on Monday and Saturday nights at the Baldwin by the Bostonians, and given finely, too. Marie Stone as Dorothy, Jessie Bartlett Davis as Lydia, Carlotta Maconda as Phyllis, Edwin W. Hoff as Geoffrey, W. H. MacDonald as Harry, H. C. Barnabee as Lurcher, Josephine Bartlett as Mrs. Privett, Eugene Cowles as Squire Bantam, and George Frothingham as John Tuppett. Mrs. Stone MacDonald and Mrs. Davis are especially breezy in their personations, and there is that about some of the latter's ringing contralto tones which haunt one like the memory of a soughing wind. I wonder if George Frothingham, intelligent gentleman and capital actor that he is, really thinks that in those days of knee breeches, powdered wigs, and so forth, a landlord lighted his pipe with a match taken from his pocket. Go to! When did matches come into use? If Mr. Frothingham wishes to seem "to the manner born," let him have one of his daughters bring him a live coal with a pair of tongs and light his pipe with that. Mignon was given Tuesday and Thursday and The Bohemian Girl Wednesday night and Saturday matinee. Susette was produced for the first time on any stage Friday night. The opera is announced as being an adaptation from the French of Louis Latour, though the work is understood to be by Oscar Weil, both in libretto and score. Mr. Weil need not be ashamed to own his work, because it is really creditable, easily distancing any other American light opera heretofore produced, or English either, for that matter, after Gilbert and Sullivan have been excepted. As for the libretto, it is very lively and witty, barring a little heaviness and prolixity at times in the first act, and the music, while light and jingly at times, is fairly good, judged by one hearing. Singularly enough, the music of the first act is the best, including a really superb kissing quartette, while the libretto of that act, as just stated, is the weakest. But changes will be made, probably before the second production, which occurs on Tuesday at the California, as the curtain did not descend on Friday till a few minutes before midnight. Susette is a good natured but mannish girl, who falls asleep outside her foster father's door, when she is given a sleeping powder, and transported to a neighboring castle, where she is clothed in the garments of the marquis, a practical joker, and she is told that she is the marquis. She realizes the situation presently and thereafter plays her hand for all it is worth. The side plots and complications are sufficiently amusing, and the action spirited throughout. Marie Stone in the title role is constantly clever and occasionally absolutely brilliant. She assumes her man's guise in a laughable and an aggressive way, and carries off the honors of the piece. Mrs. Davis, however, adds to her wonderfully musical voice a personation as The Marchioness which is winningly womanly throughout. Mr. Macdonald as The Marquis, Mr. Frothingham as an eccentric captain, Fred Dixon as the landlord, and Mr. Hoff as the somewhat effeminate lover of Susette are all clever. Dominga, a negro servant of the captain, appears in a character that toward the close gets to be uproariously funny in a quiet way. He is black as Erebus at first but yields gradually to the climate of France until he becomes a mustachioed quadroon. The opera will undoubtedly be a great card for the Bostonians in the future.

The third and last week of Booth and Barrett at the California Theatre began with a superb representation of Julius Cæsar on Monday evening, which was repeated on Tuesday. Mr. Booth's Brutus is the same reserved, masterly personation as of yore, and Mr. Barrett's Cassius needs no new encomiums. Hamlet was given on Wednesday and Thursday, and those who could see any falling off in Mr. Booth's powers must have been marvelously gifted with the limb-finding capacity. Mr. Barrett's Laertes was fiery and thunderous, his equipment by nature for such a personation being most ample. Minna K. Gale made a most charming Ophelia. Mr. Lane made a capital King, and Miss Kellogg an excellent Queen. Indeed the play was well cast throughout. It will be many and many a day before we have another such a cast of Hamlet in San Francisco. The Fool's Revenge and David Garrick was given on Friday, and The Fool's Revenge and Yorick's Love on Saturday, to close a remarkably brilliant season.

Nanon was the attraction at the Tivoli for a second week.

Nat Goodwin continues at the Bush Street.

The Ivy Leaf at the Alcazar.

CHAT: Messrs. Booth and Barrett leave this evening for the East.—I am in receipt of a note from Howard P. Taylor in which he writes: "*My Dear Mr. Mantle:* You were led into an error in your 'Chat' in this week's MIRROR in regard to my having created a sentiment against Lord Chumley. Mr. Densmore is the only critic in the city I have conversed with excepting yourself upon matters theatrical, and this special subject I do not remember having mentioned to either of you. I may have spoken of it to others in casual conversations, but not to any of the critics to my knowledge. Great as was the injustice Mr Belasco did me in the theft of my play of May Blossom and knowing, from personal experience with him, that he is incapable of writing a play unaided, yet I harbor no very great spirit of vindictiveness and wish him well, for he is an industrious carpenter and deserves some success. Even if I could, I would not berate Chumley on Mr. Sothern's account, for he is a warm, personal friend of mine and I want to see him succeed. I do not know where you got your information from, but it is erroneous."—Nettie Vickers will fill in a season of sixteen weeks on this coast under the management of George W. Welty.—James A. Herne has given up his contemplated tour of the Coast this Summer.—Frank Howard, for several seasons past starring in Sam'l of Posen, is in negotiation with Howard P. Taylor for a new farce-comedy. Nettie Vickers is also treating with Mr. Taylor for The Little Pauper, recently produced at the Standard. In competent hands, Mr. Taylor's play can be made very successful.—I was told last week that the owners of the Grand Opera House have a standing offer of $90,000 a year for the theatre. Last week they refused an offer of $800 per week for a five years' lease from an Eastern manager. On Saturday the season of this house transpired, when it was announced that John Maguire had taken the theatre, and will conduct it in connection with the other houses of his circuit.—Clara Beaumont, the California manageress, will leave for the East shortly to organize for an extensive tour throughout the States with her own attractions. Miss Beaumont is a wide-awake woman, financially solvent, and has the confidence of all with whom she has had business relations, besides being personally popular, and a soubrette of no mean pretensions.—Ben Cotton, who has been playing several pirated pieces on this coast the past two seasons, has concluded to abandon them, and has accepted a five-act comedy-drama from the pen of Howard P. Taylor, in which he proposes to star his daughter Idaiene in the Eastern States next season.—On Friday night Susette was given at a leading theatre in San Francisco, for the first time on any stage, by the leading light opera co. of America, and on Saturday morning there was not a line about it in either the *Chronicle*, the *Examiner*, or the *Call*, the *Alta* being the only morning paper that chronicled the event. How is that for a city of a quarter of a million inhabitants?—With the exception of Mr. Booth, Mr. Barrett and Miss Gale, the Booth-Barrett co. are off with Modjeska for a coast tour, beginning June 10 in Seattle.—The Jack Dempsey co. is making things lively at the Orpheum.—Al Hayman is laid up with a serious attack of typhoid fever.—H. R. Lawson, a Salt Lake manager, is enjoying the fresh breezes of June in San Francisco.—The *Examiner* announces that "Hattie Delaro Barnes is looking for an engagement in comic opera or comedy."—Manager Gottlob, of the Bush Street Theatre, had a rousing benefit on Friday night.—Bob Arthur, Nat Goodwin's manager, will have a benefit at the Bush Theatre to-night.—C. M. Pyke and Louise Manfred, of the Tivoli, were married on Friday. Miss Manfred is very popular here.

CHICAGO.

The Spider's Web a new melodrama by Paul M. Potter and Harry L. Hamlin was produced for the first time on any stage at the Grand Opera House June 4 and was received with applause and considerable kindly comment from an audience which filled the theatre. The play is based on a murder committed by an adventurer named Baron Robledo, who bears a striking resemblance to a nobleman (Jean de Cadaroc) and the crime is witnessed by the wife and daughter of the latter, they of course supposing that he is really the murderer. Large sums of money paid by the nobleman to the wife of his friend Marcel de Lucenay, (for what reason is not clearly shown) which money is believed to have been stolen from the murdered miser, Solomon Geld, makes the suspicions against Cadaroc still stronger. Duclos, a detective, collects the evidence and confronts the child, who thought she saw her father commit the crime, with the fact, but she denies it. De Lucenay, the husband of Marceline, who has received money from Jean de Cadaroc, becomes convinced that his wife is untrue, and the shock kills him. In the end the real murderer is killed by a stroke of lightning while trying to make his escape from the house of Cadaroc and Jean Cadaroc arriving on the scene at the same time, the mystery is cleared up. W. H. Thompson plays the dual role of Cadaroc and Robledo. He is fairly successful, using only a change of voice and manner with slight alteration of costume to depict the two men. He is hardly intense enough in some of the strong scenes, but will, no doubt, improve as repeated performances give him confidence. Charles Kent, associated so long with Robson and Crane in The Henrietta, plays De Lucenay, and his acting is strong, his death scene reminding me forcibly of his work in The Henrietta, but it is nightly received with applause and a recall. E. J. Henley as Duclos, the quiet, skilled detective, in which he assumes the disguise of an abbé, was excellent, as one might expect from so clever an actor, but the part by no means affords him the opportunities his talents deserve. Minnie Seligman as the wife of Jean Cadaroc and little Maude Abbott as the child were very good, particularly the latter, who has a most important part and acted it intelligently. Helen Bancroft had a part in Marceline De Lucenay admirably suited to her, and fulfilled expectations. The authors were called out on the opening night and bowed their thanks. Of the play as a bona fide success, there may be some doubt until it has been touched up in some places and smoothed over in others. What strikes one at first sight, is the abruptness of the strong scenes and climaxes. There is a lack of gradual working up to them, and the audience is constantly taken by surprise. A few words here and there would aid the spectators to understand the why and wherefore better. The scenery is superb, for which Walter Burridge deserves great credit. I shall take occasion to mention the play and the actors at another time, when the piece runs smoother. Large audiences have been the rule. The following is the cast:

Jean Marquis de Caradoc, Baron Robledo	W. H. Thompson
Marcel de Lucenay	Charles Kent
Duclos	E. J. Henley
Victor Bombennais	Otis Skinner
Calicot	George Woodward
Cartouche	Harry Harwood
Solomon Geld	John W. Sommers
M. de Guise	J. Barrett
Cecile de Caradoc	Minnie Seligman
Claire de Caradoc	Effie Shannon
Marceline de Lucenay	Helen Bancroft
Clochette	Little Maud Abbott
Madelon	Miss Beach

Mrs. Langtry produced her new play, Esther Sandras, at McVicker's Theatre the first week of her engagement, and it may be said at once it is the best thing she has ever attempted. It is by Sidney Grundy, and while made up of old material, notably Camille and The New Magdalen, it affords fine chances for the Lily. In the passionate scenes she, of course, fails, but generally she is quite satisfactory. The plot in brief is this: Henri Vandelle, young, handsome, but poor, has formed an attachment for Esther Sandras. To gain a position and money he jilts her and marries Henriette, daughter of a wealthy mine owner. Esther throws her jewels at his feet and swears revenge. She turns up as the applicant for the position of companion to the wife of Henri, and by reason of certain compromising letters, of his in her possession, compels him to engage her as such. Oliver Deschamps, who was cast aside by Henriette in order to make the match with Vandelle, but against her will, now arrives and is made to arouse the jealousy of Vandelle by a series of circumstances in which Esther plays an important part. There occurs a fine scene between the two women, capitally acted by Mrs. Langtry and Hattie Russell. Finally, Vandelle mistakes Esther for his wife as the former is leaving the house with Deschamps, who has induced her to go and leave the wife in peace, and supposing Deschamps and his wife are about to elope, he fires at them and Esther receives a mortal wound. She dies, forgiving and forgiven. E. H. Vanderfelt plays Vandelle, but is not particularly happy in his portrayal. He makes up altogether too young for a man with his experience of the world and women. Sidney Herbert was somewhat tame as Deschamps. Hattie Russell, who is Ada Rehan's sister, and a very charming actress, did some capital work as Henriette, the wife. P. A. Everill has a good comedy part as Mons. Pourcanade and did the best work of the men. Business has been excellent. The cast was as follows:

Henri Vandell	E. H. Vanderfelt
Oliver Deschamps	Sidney Herbert
Mons. Pourcanade	P. A. Everill
Mons. Bougemmeaux	G. Atkinson
Justin	Wm. Spencer
Servant	Henry Flohr, Jr
Henriette	Miss Hattie Russell
Mme. Pourcanade	Miss Virginia Buchanan
Clarisse	Miss Amelia Watts
Blanche	Miss Pauline Clifford
Berthe	Miss Alexander
Esther Sandras	Mrs. Langtry

Augustin Daly's superb co. opened the customary short Summer engagement at Hooley's Theatre in Railroad of Love and entertained laughing crowds every night. A night off was given on Saturday evening and this week Lottery of Love is to be the bill.

The City Directory continues to draw fine houses to the Opera House, and the piece now runs very briskly. Alice Harrison and William Mack do the best work of the cast. This week the new Summer spectacle, Bluebeard, Jr., will be produced, and is expected to run for three months.

Little Lord Fauntleroy continues to draw good sized audiences to the Columbia.

The Two Orphans, performed by a really excellent co. filled the Peoples all the week. Held in Slavery next.

The Main Line had a prosperous week at H. R. Jacobs' Academy. Bunch of Keys is the attraction this week.

The Haymarket is closed.

ITEMS: Blanche Miller, soubrette of the Charles Gardner co., closed the season here and filed a bill for divorce from Neil Florence, of the Twelve Temptations co.—George W. Reed, for five years business manager of the People's Theatre, has severed his connection with that house, and is at liberty at present. His unceasing labors helped to make the Peoples' the success it now is.—Eunice Goodrich, the popular and very charming soubrette, who has had a co. of her own under the management of her husband, W. Pottle, Jr., became the happy mother of a girl the other day, and both are doing well.—The World co. will go up into Wisconsin and tempt fate in the watering places during the Summer.—The American Panorama co. is a new enterprise, which will go out from Chicago next season with J. J. Lodge as manager. The panorama will be Gettysburg, and arrangements are perfected to exhibit under a huge tent in such a way that nothing of the realism is lost.—Lillian Lewis passed through on her way to New York, and stopped long enough to greet some friends.—The Jed Prouty co. went through on the way to California, and Howard Laing saw them fixed comfortably over the Milwaukee and St. Paul road. On the return trip Jed Prouty will open the new Midland Theatre in Kansas City.—Mamie Karla, the well-known actress, who was ill at Springfield for a long time, is now convalescent and has joined her husband, J. J. Lodge.—On the opening night of the Daly co. at Hooley's it was hard work to find genial Dick Dorney, Mr. Daly's business manager. He hid himself, in fact, and there was wonder thereat. The truth finally came out. The only trunk that went astray of the entire baggage was Dick's, and in it was his dress suit. He saw Harry Powers and begged for his, but it was not broad enough in the back, and Harry rubbed in the horrible disappointment of Dick by putting it on himself and swelling it about the foyer, while Dorney had to keep in the shadows and say nothing.—Wilson, the play pirate, is in town.—Arthur Cambridge leaves for New York 15 to make bookings for half a dozen theatres in the West and have his regular Summer jaunt. The St. Clair is where he holds his levée.—Manager McVicker was the first in town to propose a benefit for the Johnstown sufferers, and Mrs. Langtry at once joined with him. Eight hundred and ten dollars was handed over to the Mayor as the result of a performance.—Manager David Henderson and Managers Hooley and Daly will give special benefits.

CLEVELAND.

Florence Bindley appeared last week in Dot, or the Avenger's Oath, at H. R. Jacob's Cleveland Theatre to very good business. The play is a trumpery affair but it takes with the masses. The most interesting features after Miss Bindley is J. J. Macready's vigorous acting and the trained dogs. This week Gowongo Mohawk, advertised as the "only Indian actress," in a frontier drama called The Indian Mail Carrier. Next, The Streets of New York.

The Star Theatre has contrived to remain open with the so-called Casino Opera co., a very tart organization. They sang Olivette and Girofle-Girofla after after a fashion and made every one sleepy. Business was small.

The Academy of Music will have a supplementary season commencing June 17, when the Shaffer and Blakeley co. will appear for a week. Capt. Decker says that he will book only first-class combs. at this house.

ITEMS: Joseph Quinn, doorkeeper at the Cleveland, has gone to his home in Philadelphia. Tom Scanlon, late advertising agent at the Cleveland, is negotiating for a position at Hooley's, Chicago.—Officer Hicks, detailed the Opera House, has sold his cigar store to Charley Zimmerman, formerly doortender at the Park.—Business Manager Welfare, at the Opera House, it is said, will buy a brick block with the money he derived from the joint benefit.—Fred Coan is content to buy a new cradle for his baby. Florence Bindley was presented with a handsome jeweled watch by her manager, Emma Frank.—Joseph Frank was here last week on a flying visit to his wife, Emma Frank, manager of the Bindley Dot co.—A bogus Fisk University Jubilee Singers troupe has been singing at Beyerle's Park, a Sunday resort.—Newsdealers here report the sale of THE DRAMATIC MIRROR the largest of any of the theatrical journals.—The *Tribune* copied THE MIRROR item regarding Wilson Day, the play pirate. It said: "Day is little known among local professionals."

PHILADELPHIA.

There are but few theatres open now, and those remaining open are doing but moderate business.

The Little Tycoon co., which was to have opened at the Chestnut Street Theatre on Monday night last, was detained by the floods and finally gave its first performance on Wednesday afternoon to a very fair house, since which time it has played to good business for this time of year. The co. is a good one, both in principals and chorus, and the now familiar music of the opera was in some respects better rendered than ever before. R. E. Graham, who appeared in his original role of General Knickerbocker, met with a hearty reception and a warm greeting, was also extended Joseph Mealey, the original Teddy. Catherine Linyard made a splendid Violet, and although somewhat uneven in her singing was in the main pleasing. J. Aldrich Libby as Alvin Barry displayed a very good tenor voice of the robust order, and Mamie Cerbi as Dolly, Hattie Arnold as Miss Hurricane, and William Gruberson as Rufus Ready all acquitted themselves well and deserved the applause they received. The co. remains another week.

Iolanthe, as rendered by the Duff Opera co. at the Grand Opera House, has proved in all respects satisfactory. It will, however, be withdrawn this week in favor of The Mikado, the second of the series of Gilbert and Sullivan reproductions, and for which Mr. and Mrs. Digby Bell have been specially engaged.

George C. Brotherton, the new lessee of the Continental Theatre, having announced his intention of making of it a vaudeville house, tried the experiment last week by putting in a very good variety co. Taking into consideration the lateness of the season, the result was not altogether disheartening, although there were many empty seats. On the opening night, I understand there was a very good house, but the most largely advertised attraction, Leon Clarke and his trained cats, were stormbound somewhere and failed to appear. They were on hand on Tuesday evening, but the houses all the week suffered on account of the early disappointment. Among the features of the programme most worthy of note was the entertaining burlesque sketch of Charles Ross and Mabel Fenton, the neat clog dancing of Jones and Edwards and the unique contribution of Flora Moore.

At the National Theatre Phosa McAllister appeared in Taken from Life and played to moderately good business. This week The Police Alarm and Texas Bill.

Harry Kernell and a co. of well-known variety stars succeeded in drawing fairly well at the Central Theatre. This week Weber and Fields' Specialty co.

Benefit performances have been given at several of the theatres in aid of the Johnstown sufferers, and more are to follow. So far these benefits have not yielded largely, principally, I suppose, because everyone has contributed in some other manner, or through some other channel. On the 15th will begin the exhibition of the Fall of Babylon at Forepaugh's grounds, Broad and Dauphin Streets. H. B. Mahn has the management of the show, and has made elaborate preparations for the production. It is expected to remain all Summer.

ST. LOUIS.

Uhrig's Cave opened its regular Summer season of light opera last week with the Carleton Opera co. as the attraction. The Mikado was the opening opera and it was received with the warmest approval by good-sized audiences throughout the week. The co., taken as a whole, is a good one. The work of most of the principals is strong and even, while the chorus is effective. Mr. Wallace McCreery, as Nanki-Poo, was suffering from a cold during the week and his singing was not as effective as it should have been. Ferris Hartman as Koko was very amusing and sang well. John Bell as Pish Lish, who has a powerful voice, was excellent in his part and so was Louis Carlburg as Pooh Bah. Miss Lottie Gilman was rather weak as Yum-Yum. Miss Alice Vincent as Pitti-Sing was full of life and vivacity. She has the best voice in the co. and divided the honors with Jennie Reifarth, whose Katisha was one of the most artistic and effective efforts of the performances. This week The Queen's Lace Handkerchief will be given.

At Kensington Garden last week Captain Paul Boynton gave some interesting and entertaining exhibitions of his swimming powers. Mr. Boynton's different aquatic feats were warmly applauded. This week The Kensington Garden Minstrels.

The Juch-Perotti concerts at the Exposition Music Hall attracted large audiences, and was a genuine musical treat. Besides the one announced three others were given, owing to the encouragement received.

ITEMS: The Kensington Garden Minstrels were engaged by popular George McManus, and will be the feature of Kensington Gardens until The Fall of Sebastopol, about Aug. 1. They include the Clipper Quartette, the Manhattan Quartette and other musical and sketch artists, who will give an interesting and novel entertainment each night.—The Carleton Opera co. is under the management of W. H. Fitzgerald, who was with the Conreid co. last year as stage manager and one of the principals. This is his fourth year at Uhrig's Cave.—Everything is bright and attractive about Uhrig's Cave. One of the improvements this season is an immense

frame, which has been erected over the seats. A tarpaulin has been stretched over this, and rain hereafter will not interrupt the performances.—Walter Mathews is now in the city. He was John W. Morton's pupil, and starred for a few weeks in the neighboring towns last Fall. He will go out again next Fall in a play written by a well-known author.—Henry Burkhold, of Cincinnati, was in the city last week in consultation with Matt Ryan, manager of the People's Theatre here. Mr. Burkhold represents C. H. Kilgore of Cincinnati, owner of the theatre. He said no change would take place in the ownership of the theatre during the coming year. He will spend $12,000 in decorating and entirely refitting the interior of the house.—Joseph M. Schnaider is hurrying forward his Summer Garden Theatre, and may open a week earlier than 24. He is enthusiastic over the progress of the work thus far done.—Eddy Dunn, business representative of Lotta and now Treasurer of Uhrig's Cave for its Summer season is now fast becoming an excellent weather prophet. He spends most of the day watching the clouds and wondering whether it will rain or not during the evening. The attendance during the first week at the Cave has been larger this year than ever before. Several evenings rain occurred a few moments after the performances were over. Porter White, who has been the past season with Lewis Morrison in Faust, has returned to his home in this city and will remain here all Summer.—The Carleton Opera co. has volunteered their services and Manager McNeary his Uhrig's Cave for a monster benefit in aid of the Johnstown sufferers. It will probably occur the latter part of this week.

WASHINGTON, D. C.

The houses have been packed at Albaugh's during the past two weeks. The Mikado would easily have continued two or three weeks. Amorita, however, replaced it, and will be given for another week. Alice Carle is singing with much success the part of Angelo in Amorita. Helen Lamont takes a much needed rest after this week, Addie Cora Reed assuming her roles. George Tavernier retired last week. Louis DeLange, who is very amusing as Castrucci, will leave this week, and also Signor Broccolini. Walter Allen, Robert Broderick and Maureen Palacio will join the co. Nanon will be given week of 20. A grand benefit for the Johnstown sufferers has been decided upon for 26. Members of the Lamont co. and a large orchestra will participate. Entire proceeds are to be given.

This evening (7) Time and the Hour will be given for the Johnstown sufferers at the National by the Frederick Warde Dramatic Club. Mr. Rapley donates the theatre and the attachés will give their services. Several other benefits will be given, it is thought, at this house.

Harris' closed with Streets of New York 1. An entertainment will be given for the flood sufferers at this house 12; programme not yet announced. Manager Harris has given the house. The Marine Band will also give a concert at the National, assisted by Maud Wolston, Mr. Rapley giving the theatre.

GOSSIP: S. W. Keen, who has been ill for some time, was thought to be improving, but died on Monday last, after a brief but severe illness. He was buried on Thursday.—Various rumors about the building, which is being constructed on the old Lincoln Hall site, have been set at rest by the president of the co., who says it is to be a music hall, if a music hall pays. If not, it is being built so that it may be easily converted into a theatre. A music hall properly managed ought to pay, and the location is a good one.—Mrs. Emily Waldron was married on the evening of 3 to Dr. D. G. Rush, of Chicago, at the residence of her cousin, Mrs. Col. Frank Jones, of Georgetown. The bride, a pretty and very young looking woman, is the mother of May Waldron, Robson's leading lady. About twenty friends were present, the parlors were beautifully decorated, and the happy pair left for Fortress Monroe after a delightful supper, where there were lots of good things to eat and drink and lots of good things said. Miss Waldron will spend most of the Summer with Mrs. Jones. She is looking very well.—Franz Vetta and Lizzie Macnichol of the American Opera co. were married 6 at the residence of the bride's parents in this city, only relatives being present.—Kernan's Summer Garden is open and a walking match is in progress in the theatre.—Mabella Baker's lovely voice was heard to good advantage as Katisha. She has a good acting part in Amorita, but no songs.—William Pruett joined the co. as The Mikado. He will sing the leading roles hereafter, beginning with the Marquis in Nanon. Another addition is Charles Lang who appeared for the first time with the co. last week.

ALABAMA.

MONTGOMERY.—GOSSIP: George F. McDonald, manager of McDonald's Opera House, has leased the Montgomery Theatre and will continue the management of both houses for next season. A fine line of attractions is promised and no pains will be spared to make the coming season successful at both houses.

CALIFORNIA.

FRESNO.—RIGG'S THEATRE (Charles F. Rigg's, manager): Mattie Vickers drew a fair house May 25 and Perry Brothers' Two Pair did good business 29, 30.

OAKLAND.—OAKLAND THEATRE (A. W. Stilwell, manager): Goodyear, Cook and Dillon's Minstrels 30-2. Very good houses.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Martin, manager): Goodyear, Cook and Dillon's Minstrels May 28; fair business.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager, R. S. Douglas, associate manager): Fair sized audiences greeted Johnson and Slavin's Minstrels week of 17, and went away pleased. The Los Angeles Theatre was dark all last week. Mattie Vickers week of 10.—PEOPLE'S THEATRE: Lost in London did well last week. Galley Slave this week.—ITEMS: C. T. Van Brunck, the playwright and author of Zig Zag, who has been living here for some little time, has about finished a new play. Mr. Van Brunck has arranged for the bringing out of his new play at the commencement of the coming season.—Manager H. C. Wyatt is now in San Francisco arranging for future attractions.—The Owl Dramatic Club of this city will shortly give Esmeralda upon which occasion Miss Mamie Short will be given a benefit. Miss Short, who is one of our leading amateurs and is possessed of much ability; will soon leave for Chicago where she will resume her dramatic studies.

COLORADO

ASPEN.—WHEELER OPERA HOUSE (Ralph A. Weill, manager): W. J. Gilmore's Twelve Temptations, May 28, 29. Fair business.

DENVER.—Gilmore's Twelve Temptations is a fair production in a scenic way, but wofully inferior in speaking parts with one or two exceptions. The week ending May 25 at the Tabor was a success, though the houses could have been larger after the opening night. Lord Chumley with E. H. Sothern in the title role, appeared to be preferred to The Highest Bidder by Tabor patrons. It was, indeed, one of the best characterizations ever seen upon a Denver stage and drew splendidly. The management should have opened with it, but I understand that The Highest Bidder proved the more popular in the West, so it was put down for the opening. Mr. Sothern's co. is first-class and a repetition of the success of week ending 1 surely awaits its return. Thatcher, Primrose and West open to-night (Monday).—ITEMS: On the opening night of Chumley Mr. Sothern was called four times to the front during the play. The house was packed.—Work is steadily progressing on the Metropolitan. It will be ready for the Fall opening.—The Boston Pavilion Circus is doing pretty well here. It changed its location to Lawrence street.—Genevieve Ewing, a Denver lady, left recently to join Mrs. Bowers' co.

CONNECTICUT.

MIDDLETOWN.—ITEM: Allan B. Colegrove, for a number of years treasurer of the McDonough Opera House, was married in New York 5 to Miss Mattie W. Starr, a very estimable young lady of this city. They will enjoy a bridal tour to the West, where Mr. Colegrove intends to engage in business. Mr. Colegrove's many friends in the theatrical profession will join the writer in wishing him and his bride many happy years in which to walk together on the sunny side of the pathway of life.—The management of the Opera House will continue in the possession of A. M. Colegrove.

HARTFORD.—HARTFORD OPERA HOUSE (Jacobs and Proctor, managers): The Equine and Canine Paradox gave afternoon and evening performances last week to rather light houses. The entertainment, though pleasing, is more adapted for children, and can hardly fill the bill for an ordinary audience. Gilmore's famous band drew well afternoon and evening 4 at Armory Hall, giving, as usual, entire satisfaction.—ITEMS: Representative Tobin was in town last week paving the way for the Dockstader's at Jacobs and Proctor's 12.—Barnum's Circus will exhibit here 14.—Frank Carlyle, of this city, will leave soon for San Francisco, being under contract with Frohman for leading parts there this Summer.—Hartford Lodge of Elks, with their usual generosity, donated $100 for the Johnstown suffers.

BRIDGEPORT.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Belknap, managers): Gilmore's Band 3, matinee, to a packed house. The introduction of cannon and anvils in an orchestra was a novelty which was fully appreciated. Dace McCarthy's Dear Irish Boy co. gave their initial performance here 3. The co. opened for three days, but owing to open dates at the house the co. remained and filled the balance of week to losing business. The play is decidedly interesting, containing many thrilling situations, which, with an abundance of comedy and handsome mounting, constitutes an exceedingly pleasing entertainment.—ITEMS: Edward Ryan, who starred in Hassan's One of the Finest last season, is spending the Summer in this city. He informs me that he signed with the same attraction for next season. The piece will be entirely rewritten and many mechanical effects introduced which are new to the stage. The co. will open at Providence, R. I., Aug. 6.—Charles Patterson will do leads with Harry Williams' Waifs of New York co. next season, opening at Third Avenue Theatre, New York, Sept. 2.—Sam Alexander, late manager for Maude Granger and now connected with the Hartford (Conn.) press was in town 7.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): This immense house was packed to the doors 2 to hear Gilmore's Band in its jubilee concert. The band was assisted by an excellent local chorus of 150 voices and the following soloists: Mme. Stone-Barton, Miss Campbell, Messrs. Whitney, De Puente and Raffayolo. Although the concert was most enjoyable, yet those who expected to hear a distinctly band music were disappointed. The programme was decidedly orchestral in character. The season at this house under the able management of Mr. Bunnell has been very successful. The house was opened Sept. 24 with the Polly Burlesque co. Since then the following attractions have appeared: Rennund-Barry, A Possible Case, Bostonians, Theodora, James A. Herne, Mrs. Alice J. Shaw, Clara Louise Kellogg Opera co., Margaret Mather, Duff's Opera co., American Opera co., John Wild, Helen Barry, Mrs. Langtry, A Legal Wreck, Little Tycoon, Pearl of Pekin, Johnson and Slavin's Minstrels, The Paymaster, Casper the Yodler, Clara Morris, The Wife, Emma Juch co., Twelve Temptations, Held by the Enemy, Bristol's Equescurriculum, Bill Nye, Barry and Fay, Rosina Vokes, Estelle Clayton, Frank Daniels, Zozo, Bandmann, Ben Hur, Booth and Barrett, She, Robert Elsmere, T. W. Keene, Lewis Morrison, Haverly-Cleveland Minstrels, Juch-Perrotti co., Dixey's Adonis, Robert Downing, Lost in New York, Gilmore.

DAKOTA.

HURON.—GRAND OPERA HOUSE (O. P. Helm, manager): Lilly Clay's Gaiety co. gave a most excellent entertainment to a full house 6 presenting for the first time in Huron a spectacular performance.

ILLINOIS.

DECATUR.—SMITH'S OPERA HOUSE (F. W. Haines, manager): Fred Warde in The Mountebank May 28 to a fair-sized and well-pleased audience.—ITEMS: Smith's Opera House is to be converted into stores.—The new Grand Opera House, now being built by Mr. O. Powers, will be opened about Oct. 7. The Grand will be one of the largest, best arranged and finest finished houses in the central part of the State.—CIRCUS: Forepaugh 31 did good business although it had rained for several days.

DIXON.—OPERA HOUSE (A. E. Truman, manager): Rusco and Swift's Uncle Tom co. played to $210 house 1. Audience satisfied.

ELGIN.—DUBOIS OPERA HOUSE (Theodore Swan and F. Jencks, managers): The Spider's Web, by Messrs. Potter and Hamlin, of Chicago, received its initial production 4. Aside from two very strange and unseemly situations, which, will, doubtless, be altered ere its next production in Chicago. The play proved an unusually strong melodrama, although termed a society drama by the authors. The co. was excellent, and the music provided was the best ever heard here, consisting of a sextette from the Grand Opera House, Chicago.

ROCKFORD.—ELKS: The annual election of officers of Rockford Lodge, No. 64, B. P. O. E., was held May 22. The following officers were installed by John W. White, D. D., of Chicago: W. T. Robertson, E. R.; U. C. Osborne, E. L. K.; Chandler Starr, E. L. K.; W. A. Airis, E. L. K.; John W. Warren, Secretary; J. W. Henderson, Treasurer; C. G. Lassman, Tyler; F. L. Carter, I. G.; G. A. Winans, Chaplain; C. C. Jones, D. Turkerkoph, Z. B. Sturtevant, Trustees.

JOLIET.—OPERA HOUSE (R. I. Allen, manager): Mendelssohn Quartette and Concert co. May 29. Musically, but not financially, a success. Miss Bigelow is a much better pianist than whistler. She was advertised as being equal to Mrs. Shaw in the whistling line but such is not the case. Lovenberg's Phantasies and Prof. Blake's Equine Paradox in repertoire 5. Each performance was very entertaining in every detail and merited much better patronage.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (J. H. Freeman, manager): The Snow Brothers and Jolly Voyagers last week to well-filled houses.

CANTON.—OPERA HOUSE (C. N. Hinkle, manager): Dr. Jekyll and Mr. Hyde was presented by George Ober to a crowded house May 30.

SHELBYVILLE.—The Opera House is dark.—ARENA: Frank Robbins' New York Winter Circus will pitch tents here 7. This is our first circus for over four years, and will, no doubt, be well.—ITEM: Joseph H. West, musician, died at the home of his parents in this city 2, aged 33 years. He had been in the profession for ten years, and traveled with many cos. His last engagement was at the People's Theatre, Omaha.

PEORIA.—THE GRAND (Lem H. Wiley, manager): Said Pasha 30, S. R. O. card was up at 8 o'clock. This opera was conceded to be as fine as any ever given here. The dressing and stage settings were elegant. Ida Mulle and Ada Somers are deserving of special mention. All the male parts were well taken. Fred Lennex and Stanley Felch were fine in the comedy roles.—ITEMS: The season at the Grand closed with Said Pasha.—Richard Stahl, the composer of Said Pasha, was for a long time a resident here.

INDIANA.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): Said Pasha to a delighted house May 31. Fred Lennox, the comedian, made the hit of the evening. This performance closed the regular season at the Temple.—ITEM: Manager Simonson and his ever-pleasant assistant, Mr. Frank Stouder, have presented the finest attractions this year that Fort Wayne ever witnessed. The bookings for next indicate a most enjoyable season for the patrons of the cosy Temple.

INDIANAPOLIS.—PARK THEATRE (Dickson and Talbott, managers): Frank Lindon and fair co. in Monte Cristo, Ingomar and Damon and Pythias to light business.—ITEM: This is the last week of the Park Theatre for this season. It is to be thoroughly overhauled and opened in August. A performance of Damon and Pythias at the City Hall for the benefit of the Johnstown sufferers netted about $1,500.

MARION.—SWEETSER'S OPERA HOUSE (E. C. Middleton, manager): Holden's Comedy co. commenced a week's engagement 3 to good business and continues good.—ITEMS: E. C. Middleton assumed the management of the Opera House 3.—Holden's Comedy co. gave a performance for the benefit of the Johnstown sufferers 5.

SOUTH BEND.—GOOD'S OPERA HOUSE (J. V. Farrar, manager): The Lyons Comedy co. played to good business week of 2.—CIRCUS: King and Franklin's ten cent circus drew large crowds 6.

IOWA.

DES MOINES.—GRAND OPERA HOUSE (W. W. Moore, manager): Rhea May 29, 30 with matinee did good business to well pleased audiences.—CAPITAL CITY (J. S. Connolly, manager): High school exercises packed the house 30, 31.—ITEMS: J. S. Connolly and G. C. Van Ginkle have leased and taken possession of this house for one year. J. S. Connolly will manage the house.—Prof. Gisberich left for Nebraska 3 to spend the Summer with his brother.—The following people have signed with managers Macoy and Mahara for McCabe and Young's Operatic Minstrels: D. W. McCabe, Billy Young, Tom McIntosh, John Brewer, William Gause, Robert Vernon, Ed. Hillman, Ed. Campbell, H. Hutchison, Jas. Dupreese, C. Webb, Walter Dixon, Henderson Smith, H. Carson.—D. W. McCabe and wife will spend the Summer in this city until the season opens, which will be in St. Louis, July 20, 1889.—Manager Macoy has engaged Culbert Cooper and wife, Marlande Clarke, Louis Gifford and Harry Langden for his Silver King co.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (P. A. Simmons, manager): This house closed for the season 6 with Said Pasha. Big business at advanced prices.

FORT DODGE.—FESSLER OPERA HOUSE (W. R. Musgat, manager): The Emigrant's Daughter, by local talent, appeared to a packed house May 30. This closes the season here.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (W. I. Buchanan, manager): J. B. Polk drew a fair and well-pleased audience May 30 in Mixed Pickles. Rhéa played her second engagement in this city this season to good houses presenting The Case Vidal and Adrienne Lecouvreur. The former can hardly hope to have a successful run unless it is first considerably pruned and generally re-written. Rhéa was as charming as ever and her support is excellent. Ida Waterman made a hit as Soliel Couchant and her work as the Princess de Bouillon was equally effective. This closes the first regular season at the Peavey. The result has far exceeded the expectations of the management and demonstrates the fact that Sioux City will patronize first-class theatricals. Several sets of new scenery will be added during the Summer and the house otherwise improved.—ACADEMY OF MUSIC (Hall and Grady, managers): Lilly Clay's Gaiety co. to a crowded house 4. They give a very good entertainment.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): Florence Hamilton's Theatre co. played to fair business last week.—ITEMS: Florence Hamilton will close her engagement at Rock Island, Ill., week of June 10, and will go to Europe with her father to spend the Summer, returning in September to open her season in Laport, Ind. Bartley McCollum will spend his vacation at the old farm in Portland, Maine.—Stewart Allen has signed with the McCoy Silver King co. for next season.

COUNCIL BLUFFS: The fireman's tournament commences 12. Manager Dohany has the Spy of Altanta engaged for the three first nights and Paymaster for two. They expect 5,000 people to attend.—CIRCUS: The Wallace Circus and Menagerie drew crowded tents afternoon and evening May 31. Excellent show.

MARSHALLTOWN.—THE ODEON (A. G. Glick, manager): The Coup Equescurriculum did an immense business 4, 5. Said Pasha was presented 6, to a large audience. It is worthy of large patronage.

KANSAS.

GARDEN CITY.—STEVENS' OPERA HOUSE (Will J. Burgess, manager): R. E. French in Montezuma and Davy Crockett to very small houses May 24, 25.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): The Ludwig Concert co., comprising William Ludwig, Adelaide Mullen, Henry Beaumont, Annie Layton and C. Kendall Irwin, May 29, in an attempt to popularize high class Irish melody. The co. was well heralded, and their individual reputations had preceded them, yet the house was not as full as it should have been. Considering the high individual excellence of all the artists, it would be unfair to particularize; but the unanimous verdict of the audience was that it was one of the most meritorious entertainments of the kind ever given here. The Arnold and Griffin Lyceum Theatre co. open for a week's stand 4 in a repertoire, comprising Word of Honor, Nip and Tuck, Storm Wrecked, The Octoroon, Partner's Oath, etc., at popular prices. There is every probability of good houses, as the weather is cool and pleasant and nothing else is going on in the amusement line.—GRAND OPERA HOUSE (E. H. Macoy, manager): House dark last week with the exception of Decoration Day. The Grand is especially well ventilated and is one of the best Summer theatres in the country. It is really a pity to see such a theatre given over to commencements and amateur entertainments.—MUSIC HALL (J. K. Hudson, manager): Blind Boone in piano recital 12.

KENTUCKY.

LEXINGTON.—NEW OPERA HOUSE (Scott and Mann, managers): Baldwin-Melville comb. with Miss Pearl Melville as leading lady drew crowded houses every night at popular prices last week.

MAINE.

BATH.—ALAMEDA OPERA HOUSE (T. H. Clark, manager): The Dunn-Courtland co. week of 3 to fair business.

WATERVILLE.—CITY HALL (Stanford H. Chase, manager): Nason's Our Picnic co. played to a very small-sized house 5.

FAIRFIELD.—OPERA HOUSE (T. G. Heald, manager): Nason's Our Picnic co. played to a very slim house 4. Rosedale will be presented by local talent 17-18.

MASSACHUSETTS.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (N. P. Coburn, manager): The season just closed, although the best ever seen here artistically, has not been all one could wish financially. Through the Fall and early Winter business as a rule was good, but it gradually fell off to almost nothing at the close. Dockstader and Over the Garden Wall had the largest houses. Generally good attractions drew good houses, although there were exceptions, as in the case of Robert Downing. The house will be fixed up during the Summer and opens late in August with a better outlook and more and better advance bookings than ever.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Jennie Calef opened a return engagement 3 for one week in The American Princess and drew a fair house.

LOWELL.—GOSSIP: John F. Cosgrove, for many years the manager of Huntington Hall, has leased the new theatre, now building, from Proctor and Mansfield. Barnum and Bailey's Circus July 5. John F. Murphy is spending the Summer with his family here. He owns a handsome residence. The Hamlin Brothers are also here for the heated term.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): Local amateurs in Patience 3, to a full house.—ELKS: Lynn Lodge B. P. O. E. has sent $400 to the Johnstown sufferers.

AMESBURY.—ITEMS: Arthur C. Arthur, stage manager of the Opera House, has been engaged by Mr. Green to represent his interests here next season.—J. A. Dingess, agent for Melville's Circus, is a very pleasant gentleman.—C. W. Currier, formerly manager of the Opera House here, has received some very tempting offers for next season. The Opera House will open about Sept. 1.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Maude Banks in A French Marriage closed the season May 30. The co. played to a packed house and gave an excellent performance. Miss Banks has greatly improved since her last visit here. Season reopens Aug. 26.

SPRINGFIELD.—CITY HALL: Gilmore's Band gave a concert to about 2,500 delighted people 4. The band was assisted by the grand chorus of the Hampden County Musical Association numbering 250 voices.—MUSEE: Georgie Melnottes Jockey Minstrels, Victoria Loftus' Blondes and Lily Clay's Gaiety co. last two weeks to medium business.—FACTS: Last week I gave a condensed but complete and carefully prepared review of the past season, believing that it would prove of more than local interest to the profession generally. Our city, with its single theatre drawing upon over 50,000 people and not yet invaded by the cheap circuits, is an excellent place to judge of the amusement status of New England. My figures were absolutely correct. They do not make a very encouraging showing when it is remembered that there is no better one or two night stand than our city in the country and that the past season has been the most successful ever known here. The number of performances was 286, about the usual list. Booth and Barrett drew the most money, $2,276 50. Minstrel and comic opera never fail to draw in this section. Musical skits do but fairly.—H. M. Brown and G. P. Hall, of Lillian Kennedy's co., tried their own new farce-comedy, An Egyptian Mummy, at their home in Shelburne Falls 23-26. It is reported to have been quite a success and is likely to be sent out for a Summer season.—Denman Thompson has just purchased street lamps for Swanzey, N. H. I never thought he would make light of his native place in such a manner.—Baker's Bennett-Moulton Opera co. open their season in this city next September.—Joseph M. Norcross, interlocutor of Haverly's Minstrels, is home again after his Winter's pilgrimage and expects to pass the Summer here.—Proprietor Gilmore has entered the Southern New England Theatrical Circuit. The other houses included are Hawes', Bridgeport; Morrow's, Providence; Bunnel's Hyperion, New Haven; Jaque's, Waterbury, and Pikes, New Britain.—I daresay Kate Claxton has quite as many temptations as other mortals, but I must disclaim all intention of referring to them individually or collectively as your typos made me two weeks since I wrote: "What cared Kate Claxton, although she had The World Against Her, the temperature was with her;" but somehow "temperature" got twisted into "temptation." Two very pleasant bits of information regarding next season have reached me—that P. S. Mattox is to manage Jessie Bonstelle and that Marion Abbott has been engaged by Newton Beers for Enoch Arden. Miss Bonstelle is fortunate in securing the services of so courteous and competent a handler as Mr. Mattox and as for Miss Abbott, Beers could not have selected better to voice the poetry of Tennyson's idyl of the sea.—Mrs. W. P. Mattox, of this city, whose experience in and contact with the "profession" has been sufficient to bar her from the amateur ranks scored a pronounced "hit" at a production here recently.—M. W. Tobin loomed up ahead of Dockstader, his old love, last week.

MICHIGAN.

DETROIT.—Whitney's Grand Opera House is the only theatre open. Tony Pastor and his co. were the attraction all last week to crowded houses, S. R. O. being posted almost nightly. The only familiar faces in the co. this year are, of course, Tony Pastor and Maggie Cline. The latter with her song of "Slide, Kelly, Slide" caught the house.—H. C. MINER'S THEATRE: Resident Manager J. T. Alterauge had his annual complimentary benefit last week. The entertainment was given by local talent to a good house. A large number of tickets were sold which were not represented in the audience. The house is closed for the season.—DETROIT OPERA HOUSE: Herman Linde, the Shakespearian reader, assisted by local talent, gave an entertainment for the benefit of the Johnstown sufferers, and between five and six hundred dollars will be added to the fund from Detroit. Manager Whitney kindly donated the use of the theatre, and all the attachés of the house volunteered their services.—ITEMS: The latest venture of Fred Whitney, who has associated himself with Dr. Carver in the Wild West Show, opened here in Detroit on Wednesday last. Although it rained almost continually during the next four days, there was an average of between two and three thousand people each afternoon at the entertainment. The co. will leave here for Europe, where Manager C. E. Blanchett has been for the last two months making arrangements in different European cities for their coming.

LANSING.—OPERA HOUSE (M. J. Buck, manager): Lottie May Burlesque co. to a large audience 4.

GRAND RAPIDS.—REDMOND'S OPERA HOUSE (C. H. Garwood, manager): Held in Slavery has done a moderately successful business this week. The co. was efficient.—SMITH'S (W. R. Smith, manager): A specialty comb. of more than ordinary merit drew fair houses last week.

PORT HURON.—CITY OPERA HOUSE (L. A. Sherman, manager): Tessie Deagle co., billed for a week's engagement commencing June 3, canceled on account of the serious illness of Miss Deagle.—ITEMS: The Port Huron Musical Society will present the opera Esther 11-13.

IONIA.—OPERA HOUSE (K. R. Smith, manager): Lizzie May Ulmer co. opened 4 to fair business.—ARENA: Pomeroy's Wild West to fair business in the rain 7.

MINNESOTA.

MANKATO.—GRAND OPERA HOUSE (A. G. Bierhauer, manager): Lily Clay's Colossal Gaiety co. played to a good house 3. The co. did not give satisfaction, as they commenced the performance at half past seven and closed at 9:30. Theatregoers were not aware that the co. was going to cut the piece short and leave at ten o'clock, or Manager Jack would have gone away with small receipts.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. P. Conklin, manager): Hal Reid's Ex-Convict was presented to very large business May 30-2. The story is as follows: Jack Weston, once falsely imprisoned, becomes the trusted clerk of Mr. Harcourt, a banker whose daughter Madeline he secretly marries. About to be made a partner, he is denounced by George De Voe, the villain of the play, and Bill Jones, an old crook, as an ex-convict. Subsequently the intimate of Jones and pals, he is induced, while drunk, to assist in a robbery, but, becoming sober when they reach their destination, discovers it is Harcourt's home, and prevents the crime. Afterwards deprived of sight in a fire meant for his destruction, he is taken to the house where Madeline is stopping, and is cared for by Mona Conyngham, a mutual friend. He recovers his sight, finds proof of his innocence, and is reconciled to his family. A bootblack figures prominently as Jack's friend throughout. The play deserves commendation, the plot being well defined and worked out. Agnes Herndon made a charming Madeline. Hal Reid read his lines well. In view of his experience as an actor, he was a surprise. Messrs. Delano, Brown, Burton, Harrison, and Misses Lindeman and Drew were equal to the requirements of their respective roles. Stage setting admirable.—HARRIS' HENNEPIN AVENUE THEATRE (S. H. Friedlander, manager): The Wilbur Opera co. presented Fra Diavolo to a large audience 3. Alice Verona made a good impression as Zerlina. She has a very sweet voice, and uses it well. Phin W. Nares was an excellent Captain. The performance, as a whole, was fine. Good business continues.—PEOPLE'S THEATRE (J. T. McCaddon, manager): Nip and Tuck to fair business.—PENCE OPERA (Frederick Beck, manager): Edwin Stuart co. in Dad's Girl to a good house 3.—ITEM: The sum of $725.12 was realized at a benefit for the Johnstown sufferers at the Grand Opera House 4.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Charles A. Gardner in Fatherland June 5 to a good house. Mr. Gardner is surrounded by a good co., and presents the play in a highly satisfactory manner. Rentfrow's Pathfinders will hold the boards at low prices next week.

ST. PAUL.—NEWMARKET THEATRE (L. N. Scott, lessee and manager): He, She, Him, Her May 30-June 2. The co. give an unique and very interesting performance, drawing large and well-pleased audiences. The singing was excellent. Toma Hanlon is a very clever and prepossessing young actress, with a sweet, melodious voice. George Adams was very droll and amusing, and he kept the audience in a merry mood. A moral drama entitled An Ex-Convict, was produced by Hal Reid 3-5, drawing good-sized audiences. The story is interesting, the play has some good points, and was well received. Agnes Herndon, who is a very pleasing and attractive actress and conscientious in her work, played the role of Madeline, the heroine, in a most impressive manner, and was heartily applauded. Hal Reid as Jack Merton, the ex-convict, plays his role well and evidences dramatic ability that will enable him to improve and perfect the part. He met with a favorable reception. Miss Lindeman as Mona was excellent and well deserves mention. Lillian Drew as Bobby Jones, the newsboy, does good character work. The play gives promise of success.—PEOPLE'S THEATRE (L. W. Walker, manager): Romany Rye and Blow for Blow were presented by a strong cast last week drawing good houses.—ITEMS: The event of the season was the St. Paul June Musical Festival held in the People's Church 3-5. Five performances were given by a fine ensemble of noted artists under the management of Chas. E. Locke. Emma Juch, Mme. Teresa Herbert Forester, Helene von Doenhoff, Adele Aus Der Ohe, Sig. Jules Perotti, Sig. G. Campanini, Emil Fischer, J. H. Ricketson, Max Bendix, Victor Herbert, and a large orchestra under the direction of Carl Zerrahn and a grand chorus of two hundred voices under the direction of Henry MacLachlan. The house was filled at each performance by brilliant and fashionable audiences and the music-loving people of St. Paul enjoyed a rare treat. The singers could not have wished a more complimentary and enthusias-

the reception. Wagner night Miss Juch was accorded a perfect ovation and was repeatedly recalled. The chorus did excellent work, and met with well deserved recognition. The Festival proved an artistic and financial success.

MISSOURI.

SEDALIA.—Atlantic Garden (Charles W. Lyon, manager): Sedalia's new Summer theatre, named as above, was auspiciously opened 3, by the Hilsel's Jolly Voyagers, a specialty organization featuring bicycle riding, in which remarkable skill is displayed on wheels.

ST. JOSEPH.—Tootle's Opera House (L. M. Crawford, manager): Things theatrical are very quiet. William Ludwig, with some good supporting artists, gave an enjoyable concert of Irish ballads and others distinctively Celtic music to a fair audience May 30. Rhea 1-3. The Mendelssohn Musical Association gave the final concert of the season in Y. M. C. A. Hall 29. The best for many months. The Mendelssohn has had the usual ups and downs of all such organizations. First a boom, then reaction, and now have settled down as a recognized and important factor in the musical development of our city.

KANSAS CITY.—Coates (M. H. Hudson, manager): E. H. Sothern the first half of last week played to excellent business, appearing in The Highest Bidder and Lord Chumley. This is the first appearance of Mr. Sothern as a star in this city, and the favor he received was in every way good. His supporting co. as a whole was very strong. Rhea, who was booked to play at the Warder Grand, filled in the last half of the week.——Warder Grand (J. H. Crawford, manager): The Ludwig Concert co. gave two concerts week of May 26, which were only fairly patronized, but appreciated by those who attended. Last week the season of Summer opera under the management of Mr. Shackford began, and very auspiciously, too. The opening night was excellent, and the co. in The Chimes of Normandy did excellent for the first time. There are several members of the co. that are of a high order in the opera line. This week The Beggar Student.——Ninth Street (A. Judah, manager): Reilly and Wood's comb. pleased good houses last week. They gave a benefit performance for the Johnstown sufferers 4, Mr. Judah furnishing the use of the house free. This engagement closes the season at this house, which has been an exceptionally good one.

MONTANA.

HELENA.—Music's Opera House (John Maguire, manager): Janauschek May 31-June 1. George D. Chaplin divided the honors with the star.

NEBRASKA.

LINCOLN.—Funke's Opera House (Crawford and McReynolds, managers): T. P. and W.'s Minstrels May 31 gave an excellent entertainment to standing room only. The Ludwig Concert co. had what a local critic termed a shockingly small house 3. J. B. Polk in Mixed Pickles 4 did only fair business. But few more attractions will be seen here this season.——Items: A new drop curtain has been placed in position at the Funke. It is painted by Prescott and designed to represent the Temple of Justice.—J. B. Polk will give Mixed Pickles a rest next season and star in a new play.

FREMONT.—Love's Opera House (Robert McReynolds, manager): Thatcher, Primrose and West's Minstrels May 28 to a good house. J. B. Polk in Mixed Pickles 31 and Sparks' Bunch of Keys 3, both to satisfactory business.

NEVADA.

VIRGINIA CITY.—Piper's Opera House (John Piper, manager): House dark last week. Due: Goodwin Cook and Dillon's Minstrels 12, 13.

NEW JERSEY.

NEWARK.—H. R. Jacobs' Theatre: This house has closed its regular season. Dan'l Sully's co. being the last attraction. An Amateur Minstrel co. appears 11, 12, and will probably do a big business as every seat in the house is sold.——Proctor's: Keep and Hagar's Specialty co. opened for a week 29, to a good house. It is, without exception, the best comb. that has appeared here this season. The burlesque on Flowers, which was produced the first night, was finely mounted and sung in an excellent manner. The chorus is large and efficient. Other specialties will be forthcoming during the week and no doubt business will be first-class.——Items: The benefit for the Johnstown sufferers at Jacobs' netted $175.50.——Lucille Grieves made a hit at Cronheim's this week.—The arrangements for next season at Jacobs' have not yet been made public.

NEW ARK.—Stewart's Newark Theater: A benefit was given in honor of Colonel Morton 3. It was a very brilliant event, and every seat was taken, the stage being filled with chairs. The house was occupied by William Clark and family, Governor Green and family and Mayor Haynes and party. The programme was a varied one, and very enjoyable. A beautiful souvenir was given to each lady present.——The Grand Opera House: The Kendall Cornival was presented, 6-8 by a hundred or more children, under the leadership of C. Barnard. The first part of the programme was fully given, but owing to their delays and the constant encores the children were prevented from carrying out the long programme.—One half of the proceeds of the Saturday evening performance will be sent to the Johnstown sufferers.

ATLANTIC CITY.—Grand Opera House (J. C. and C. A. Hilles, managers): Merrill's Gazette Minstrels (local talent) played for the benefit of the Johnstown sufferers 1. Their house was realized.——Ammon's Pavilion Garden (P. S. Albrecht, manager): Opened for the season 3 with a good vaudeville co. Audience large and well-pleased.——Dowell's Pavilion Theatre (Harry Bedworth, manager): This popular resort opens June 10 with Mary Adams Specialty co.——Guyer's Auditorium Pavilion Theatre (D. C. Bannister, manager): The All World Variety co. delighted fair audiences 3-8.

NEW YORK.

PORT JERVIS.—Lea's Opera House (George Lea, manager): Dockstader's Minstrels delighted a large audience 1. Every feature of the programme drew forth applause. Should this co. ever again appear here they will be sure to duplicate their large attendance.

TROY.—Griswold's Opera House (Jacobs and Proctor, managers): Ely Gerridge to fair business last week. The stockists will have a benefit 11, Dore Davidson in Jekyll and Hyde being the attraction.

LOCKPORT.—Hodge Opera House (I. R. Hodge, manager): Haverly-Cleveland Minstrels drew a large house 2.

CORNING.—Harvard Academy (G. W. Smith, manager): Waite's Comedy co. closed their season to fair business May 27 week.

CONCORD.—Concord Opera House (E. C. Gates, manager): Benefit for Johnstown sufferers under the auspices of the Philharmonics 7.

AUBURN.—Academy of Music (E. I. Hatson, manager): Foster's Theatre co. opened a week's engagement 3. Business fair.

BUFFALO.—The only house now open is the Court Street Theatre, where Struck Gas did a fair business last week. The American Specialty co. opened 10 and will probably be the last engagement of the season.——Test: Manager Jacobs gives a benefit for the flood sufferers on Thursday evening.

ELMIRA.—Madison Avenue Theatre (G. W. Smith, manager): Helene Adell and a good co. appeared week of 5 to only fair business. Prof. Reynolds, mesmerist, will give a performance 10, the gross receipts to be devoted to the flood sufferers of Elmira, N. Y. and Williamsport, Pa.

SYRACUSE.—Gossip: Manager Jacobs has offered the use of his Alhambra Theatre and attaches for a benefit to the Johnstown sufferers, and Manager Plummer is endeavoring to interest local talent in a performance of some description.—The outer walls and roof of the new Grand Opera House are completed. It presents an imposing front.—Will H. Murphy of this city, last season with George Adams' Big Boy, Wee and Her co., has signed with A Tin Soldier for next season.—Clara Baker Rust is considering several flattering offers for the coming season.—The Syracuse Cycling Club is rehearsing daily for its coming minstrel performance. The comedy is under the direction of Harry C. Winthrop, a local dialect comedian, and the musical portion of the programme is being looked after by R. W. Charles, last season director for Katie Putnam.

BINGHAMTON.—Opera House (I. P. R. Clark, manager): Floy Crowell played a week's engagement to good business 3.

OHIO.

LEETONIA.—Forney's Opera House (M. T. Forney, manager): The season is closed. The house is in the hands of scenic artists Young and King, of Buffalo, N. Y., painting new scenery and frescoing walls and ceilings. When ready to open again it will be a beauty. It is now booking for season of 1895-96.

AKRON.—Academy of Music (W. G. Robinson, manager): Lily Clay's Burlesque co. played to a fair house 30. The house is closed, there being nothing booked.——Item: State Inspector McDonald has ordered fire escapes put on the Academy which will add greatly to the safety of the house.

DAYTON.—The Grand (Reist and Dickson, managers): The regular season at this theatre closed May 31. The attraction was Frederick Warde in Virginius. The occasion was Manager Larry H. Reist's eighth annual benefit. Both are great favorites with our theatregoers and the audience tested the capacity of the theatre. Mr. Warde never appeared to better advantage. He was recalled at the close of each act and once received a double recall, something quite unusual here. Adele Belgarde as Virginia was winsome and captivating. The support was good and gave the best of satisfaction.——Memorial Hall, Soldiers' Home (J. Clinton Hall, manager): The Summer season at this beautiful theatre was opened with Love's Sacrifice. The performance could not have been excelled. Helen Tracy as Margaret and Grace Raven as Herminie De Vermont resumed their past popularity and were greeted with unlimited applause on their first appearance. Mrs. J. Clinton Hall as Manon and George R. Edeson as Jean swayed the audience as they did in seasons past and gone, which is saying a great deal. James E. Wilson's Mathew Elmore was a manly and finished portrayal and worthy of the highest commendation. Charles A. Smiley succeeded in making the audience dislike the part of Paul Lafont, which, however, is equivalent to praise. Robert Edeson as Eugene, Morris Drew as Le Lo, John H. Ready as Du Viray and W. B. Boyston as Merluc assumed their respective parts very acceptably. The stage settings were fine but how could they be otherwise when Samuel Henderson was there?——Cues: Kate Foley is just the one the Home has been looking for; a singing soubrette for who can enjoy a song better than a veteran.—The Saint Vincent De Paul Society produce Cast 2 at the Grand 11. Miss Shannon, of Cincinnati, will assume the leading part.—The Dayton Elks donated $50 for the Johnstown sufferers.—Wright Huntington, who is now seriously ill in New York City, was engaged at the Home this season. Morris Drew, of Joseph Murphy's co., will fill the vacancy.—Manager Larry H. Reist banqueted the attaches of the Grand 1. The evening was interspread with songs, recitations, etc. Your correspondent was one of the favored few.—Prof. John B. Hafler and orchestra of sixteen pieces furnished delightful music at the Home. It is the best orchestra the House has ever had.

SPRINGFIELD.—Black's Opera House (Samuel Waldman, manager): A spiritualistic contest between Mrs. Hilliard, a local medium, and Prof. Hazel, drew well May 31. It proved to be a fraud as far as Mrs. Hilliard was concerned as she was unable to do anything. Prof. Hazel gave a spiritual exposé which was the redeeming feature of the evening. This house closed its season with Frederick Warde 1. Gaston Cadol was given for the first time in this city at the matinee and all were delighted with this strong play. Richard III. in the evening drew a large and fashionable audience. The best of satisfaction. Mr. Warde closed his season here.——Arena: Forepaugh's circus drew immense crowds June 5. Performance satisfactory.

COLUMBUS.—Grand Opera House (Miller Bros., managers): The stock co. presented Led Astray and a version of Enoch Arden by S. M. Cook of this city last week to fair business. This week Kathleen Mavourneen and The Three Guardsmen. Michael Strogoff next.——Items: Business is good at Eichenlaub's and the World.—Forepaugh's circus had immense crowds 6.—The stock co. will give a benefit for the Johnstown sufferers. A large advance sale has already been made.

STEUBENVILLE.—City Opera House (Rosenman Gardner, manager): Enos and Wall's Model Comedy co. week of 3 to fair business.

PIQUA.—Circus: Howe's Circus 4 to poor business on account of very bad weather. A feature of the performance was the performing seals.——Personal: Ed. Braden, manager of The Boy Tramp co., has been visiting his relatives in this city.

BRYAN.—Bryan Opera House (Aaron Jones, manager): E. C. Taylor, magician, with an excellent co., played to light houses 1-2. They deserved better patronage.——Items: The Opera House is now lighted by electricity.

FINDLAY.—Pavilion Theatre (Cowels and Bushon, managers): Weber and Clifford's Uncle Tom's Cabin to good business 3-4, playing a benefit for the Johnstown sufferers, to a full house 6. They close for the season next week.——Arena: Stowe's Circus to splendid business 2, 3. Poor circus.——Items: Courtaine Townsend, of this city, is organizing a co. to play the remaining season at the Pavilion Theatre. They expect to open about June 17.—J. W. Carver and wife, of the Carver Dramatic co., have returned home after a successful season and will Summer in this city. The above co. passed through Johnstown one hour before the awful Calamity. E. O. Marvin, advance agent of Blind Tom, was returning home after closing his season, and is reported to be among the missing. Mr. Marvin is from this city.

OKLAHOMA.

GUTHRIE.—Guthrie became a city of 15,000 inhabitants in a half day. In conformity with the President's Proclamation of March 23, promptly at noon on April 22, commenced the great rush into the "Promised Land." The famous hunting grounds of the Muscogees and Seminoles are being rapidly transformed into farms and commercial centres. The country has been found to be all that was expected of it—rich and beautifully supplied with streams, springs and timber. The characteristic Western spirit of push and enterprise predominates, and an immense amount of capital will be laid out for the development of the country. The outlook for theatrical con. is most promising. They will certainly meet with a very liberal patronage if intelligence and money may be considered an indication. To satisfy the demand, temporary stages covered with tents, have been hastily arranged for immediate use. The Payton Comedy co. was here the second week after the town was laid out, and played to immense crowds, with no standing room left. A stock company has been formed with a view to building an opera house at once.

PENNSYLVANIA.

BRADFORD.—Gossip: Jamison's Orchestra, of Bradford, with Miss Inez McCusker, of Buffalo, will make a three weeks' concert tour in towns of Western Pennsylvania and New York.

MAHANOY CITY.—Opera House (J. J. Quirk, manager): Paul Maloney Specialty co. 4 to an empty house; very poor performance.

KITTANNING.—Arena: White and Markowitz circus to fair business 3, 4. Weather bad. Very good ten-cent show.

OIL CITY.—Opera House (Wagner and Reis, managers): Benefit concert for the Johnstown sufferers 7 by home talent. Good sum realized.

NEWCASTLE.—Opera House (R. M. Allen, manager): Lily Clay's Gaiety co. pleased a fair sized audience 4. Elks: The local lodge of Elks were among the first to respond to the call for help from Johnstown's forwarding $200.

ERIE.—Park Opera House (John L. Kerr, manager): Kindergarden co. 31 to a good house; co. good throughout. Mora to good business week of 3. Mora is a pretty, vivacious little actress, who, by winsome ways and clever acting and singing, captured our theatregoers. Manager Kerr and Mora's co. gave a benefit 4 for the Johnstown sufferers, at which the sum of $200 was realized and forwarded. The prices were 10, 20 and 30 cents.——Central Opera House (Walker and Gallagher, managers): The stock co. gave the usual round of plays, with change of bill every evening. The programme of the place is now printed on the backs of old calendar sheets and odd sections of three-sheet posters. As a measure of economy, the managers of the co. are thinking of throwing the cast on the wall in view of the audience, by means of a magic lantern. The individual members of the co. contributed liberally to the Johnstown sufferers. Business fair at 5 and 10 cents. W. C. Whitlock, comedian, and Louise Lindan, juvenile lady, are good people, and are out of place in this co.

RHODE ISLAND.

NEWPORT.—Newport Opera House (H. Bull, manager and proprietor): C. H. Smith's Lyceum co. did such good business last week that they remained week of 3, playing to satisfactory houses. Under the auspices of the Newport Elks, assisted by Smith's Lyceum co., The Ticket-of-Leave Man is to be presented 10, the net proceeds to be devoted to the Johnstown sufferers.——Items: Edwin Booth is expected at his cottage shortly.—A handsome altar, finished in brocaded velvet, was presented by the Providence Lodge of Elks to the Newport Lodge 6, when District Deputy Armstrong made his official visit to install the officers of the latter lodge.

PROVIDENCE.—Gaiety Opera House (B. F. Keith, manager): The first season here under the management of Mr. Keith, closed 3. It has been a great success.——Sans Souci Garden (W. E. White, manager): This delightful Summer resort opened with the interesting play of A Celebrated Case, under the management of Jacobs and Proctor 6 in Fats and on Saturday evening A Man in Texas. These attractions drew full houses.——Westminster Musee (Dale Armstrong, manager): The Summer season commenced 3, during which two performances will be given each day. The May Howard Burlesque co., Joe J. Sullivan and his Blackthorn co. and Stanley Macy's greatest success, Cash on Delivery, have been secured for some of the attractions.

SOUTH CAROLINA

CHARLESTON.—Grand Opera House (J. F. O'Neill, manager): The Bijou Opera co. closed a four weeks' engagement 1 with Girofle-Girofla. A benefit was given May 31 for the charity fund of the Palmetto Division of the Railroad Conductors' Association. The co. is an excellent one and made many strong friends in Charleston. They go from here to Savannah for a week. Good luck to them. The Grand is closed for the Summer.

TENNESSEE.

MEMPHIS.—Jackson Mound Park (James Wood, manager): The Mikado opened the week's amusement with a well-pleased audience. Deshon was a very amusing Ko-Ko, and Osborne a good Mikado. Miss Duryea, as Yum-Yum, did not do as well as in the other characters she has played. She has had a severe cold since her arrival, and we must make allowance. The very cool weather and some rain has interfered materially with the attendance; perhaps the season was opened too early, as the Park is only a resort for really hot weather.——Items: The Park is under the control of the following people: Frank Wood, manager; J. J. Hogan, treasurer; Prof. Thomas Dagnall, musical director; Frank Chalfant, machinist.—After June 1 the Memphis Theatre will be in the hands of the carpenters, painters, plumbers and others. The house will be thoroughly overhauled, the aisles widened, and many additions made to make it attractive.—Our friend, Fischer, of Schneider's Garden, was in town last week. He was like an oyster closed up. I asked him the news. He replied, "He would see me later." He is after something. He speaks in glowing terms of his new Garden.—Eugene Robinson passed through last Sunday for New Orleans. He still conducts his floating palace, and is making money. Our vaudeville theatre has closed for the Summer.—Frank Gray left for New York. He hopes to secure a list of fine attractions, and will get them, too, if they come this way.

KNOXVILLE.—Manager Staub is making great preparations for the grand musical festival by Mme. Emma Juch and Signor Perotti 10-12. The Bijou Theatre reopened 3 under the management of C. R. Clayton, of Louisville, Ky. The opening performance was very clever.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): Stephens' Opera co. presented Martha Decoration Day, afternoon and evening, and evening of June 2-3 to universally good business, averaging about $600 per night. The local press pronounce this Stephens' masterpiece in the operatic line. Those who scored hits were G. D. Pyper as Lionel, who was three times recalled on his song, "Ah, So Fair;" Lizzie Thomas in Siebel and singing "The Last Rose of Summer" better than ever before sung by her; Bessie Dean fairly outdid all her previous efforts. She has a glorious voice. Heber Doddard as Plunkett was immense. Mr. Stephens is justly proud of the whole affair. He has now a co. at work on Elijah and another on Ernani.——Items: Next week we have Camilla Urso, violinist, one night. The Ladies' Musical Society will tender that talented lady a formal reception at the residence of Mrs. William Jennings.—Twelve Temptations, two nights, will draw well.—Manager Burton received a telegram from John Maguire, asking if dates of July 1, 2, 3 and 4 were open for Booth, Barrett and Modjeska. As it was understood here that Booth and Barrett were to close in Helena on the 6th it was somewhat misty. Manager Burton wired that the dates were open, but must know more about it before booking. It is possible that we may have another of the Booth and Barrett "booms," when ticket buyers sleep on the theatre steps for several nights in order to be first at the box-office.

VIRGINIA.

RICHMOND.—Academy of Music (Berger, Leath and Myers, managers): This house was well filled on the evening of May 28, when the cantata of Queen Esther was presented by an amateur co. of home talent, with Rose Blake Keeling, of Baltimore as Queen, and James Carr, of the Grau Opera co., as King. Under the skilful direction of Prof. M. Stein, director of the Mozart Academy of Music, the cast chorus showed that they had been well trained, and gave a performance which would have done credit to many professional cos. Mrs. R. W. Courtney and Professor Moses Stein, who organized and managed the co., deserve great credit for their work, and have been requested to repeat the performance at an early date. The Petersburg Musical Association, under the direction of Carl Zerrahn, gave two entertainments 23 (matinee and evening) to large audiences, which proved successful both financially and artistically.——Item: James Carr, of the Grau Opera co., who was in this city aiding in the cantata of Queen Esther, left 31 for New York. He has many friends here, and is a solid member of the B. P. O. E.

WASHINGTON TERRITORY.

TACOMA.—Tacoma Germania Theatre (J. P. Howe, manager): Ellie Elisler to medium audiences in Egypt, Hazel Kirke and Judge Not May 27-29. The co. gave great satisfaction.

WISCONSIN.

MILWAUKEE.—Grand Opera House (Sherman T. Brown, manager): The Nelson World comb. began a five nights' engagement May 26, and have played to good houses at reduced prices. They were seen here earlier in the season, since which time their programme has been considerably abbreviated. The performance as now given was satisfactorily presented and gave good satisfaction.——Standard Theatre (O. F. Miller, manager): The new burlesque, launched by the Bakers, of Chicago, and entitled Faust, Jr., has been given the past week to moderate houses. The production is very crude, but has improved since the opening night. It will bear further improving, however. The co. is composed of some excellent people, who strive hard to give satisfaction in their parts. This is particularly noticeable in the work of James B. Radcliffe in the part of Valentine, his impersonation of Henry Irving in a scene taken from The Bells is an excellent piece of work. Harold Leslie sang several numbers in good form, but his acting of the part of Faust is stiff. The Marguerite of Lillian Alma is a burlesque, indeed, and it is difficult to distinguish any resemblance to the original character. Minnie Rowan is lamentably weak and her singing is painful to listen to. The chorus work is good and the costumes new and appropriate.

OSHKOSH.—Grand Opera House (Jas. Straslipka, manager): Little Nugget May 24; poor house; co. fair. Rentfrow's Jolly Pathfinders 27 week, to crowded houses; co. very good. L. J. Farrell, F. W. Stillman and Master Frankie Jones are now with this co. The Anderson Opera co. in Girofle-Girofla 28; slim house.——Item: Frankie Jones, now with The Pathfinders, will leave that co. in July and join the Frankie Jones Dramatic co., under the management of M. E. Rice and W. R. Hohenstein. Disowned, The Sea Waif, and Carl the Outcast will be their repertoire. The co. will open at Manitowoc, Wis., Aug. 12, and will play three-night stands.

LA CROSSE.—La Crosse Theatre (Fred. H. Hawkenson, manager): Karl Gardiner in Fatherland delighted a large house 3. This closes the house for the Summer season.

WYOMING TERRITORY.

CHEYENNE.—Cheyenne Opera House (D. C. Rhodes, manager): The Twelve Temptations 4-5 played to big business and pleased everybody.

CANADA.

HALIFAX.—Lyceum Theatre (P. H. Mannary, manager): The Julian Comedy co drew good houses all last week, and continues this week. Miss Julian has made a favorable impression with her sprightly acting and excellent singing. Mr. Julian also grows in favor weekly. Mr. Mannary is to be congratulated on his success this season. He has made many friends here during former years, is meritedly popular with the public and profession, and a gentleman whom it is a pleasure to meet.——Academy of Music: The Myers Sisters' Comedy co., colored, in Out of Bondage 6-8. The previous week Rehan's co. closed to only fair business.——Briefs: At the Beethoven Trio Concert we were favored with selections by Mrs. Kennedy Campbell, one of the Kennedy family now residing in this city.—Louise Lane, a popular amateur vocalist, also assisted.—C. Porter, leader of the Trio and Orpheus Club Concerts, will leave for a two months' sojourn in the States at the end of this month.

CHATHAM.—Grand Opera House (W. W. Scane, manager): Our season was closed 4 by an excellent amateur minstrel performance. Everything went off in unusually fine style for amateurs, and all participants deserve praise for their work. Manager Scane was the star of the evening and would be a credit to any of the best professional minstrel co's. J. W. Marentelle, Thos. Moffat, Mr. Low, W. P. Killachey (the interlocutor), Victor Robinson, are also deserving of mention. Ed Marentelle and Geo. Douglas were fine in their specialties.

ST. JOHN, N. B.—Mechanics' Institute (D. P. Chisholm, manager): Arthur Rehan's co. presented respectively Nancy and Co., 7-20-8, and Love in Harness 4-6. Large houses greeted them at each performance. H. G. Mills, a St. John amateur, appeared in the last-named piece as Dr. Hoffman, and made a very favorable impression. In personations of the genus dude Mr. Mills is remarkably successful, and does not appear to any disadvantage among professionals. A mislaid letter should have informed you that on May 23, 24, the Haydn Quartette of Boston, assisted by Miss Clara A. Hunt, soprano, gave two delightful concerts and a matinee to small audiences.——Items: Arthur Rehan closes his supplementary season at Calais, Me., 12.—The Micawber Club, of St. John, N. B., have leased for a period of five months the Lansdowne Roller Rink, in that city, and have converted it into a neat and commodious theatre, to be known as the Lansdowne Theatre. It will be opened 17 with a stock co. under the management of E. A. McDowell, and remain open during the term of the club's tenancy. It is the intention of the management to produce all the present New York successes, as well as a grand revival of all the old standard plays. Leading actors and actresses will be starred in their specialties, supported by the stock co. The venture promises to be very successful.

WINNIPEG.—Princess Opera House (Campbell and Seach, lessees): House dark last week. Due: Lily Clay comb. 14, 15.

HAMILTON.—Grand Opera House (Thomas Reche, manager): Haverly-Cleveland Minstrels closed the regular season of the Grand 30. The co. is the best that has been seen here for some time, and were deserving of the very large house that greeted them. The Japanese acrobats are a special feature of the performance.

MONTREAL.—Theatre Royal (Sparrow and Jacobs, managers): American Vaudeville co. to good business week of June 3. This week My Geraldine. Struck Gas next.——Items: Lew Ruhdt has just returned from New York. While there he made M. F. Jacobs a present of his beautiful stag hound, "Carlo." The attachés of the Theatre Royal will be tendered a benefit by Messrs. Sparrow and Jacobs on July 1, afternoon and evening.

TORONTO.—Last week were banner engagements for both of our theatres, and two famous organizations were playing against each other. Haverly-Cleveland Minstrels were at the Grand, and the ever-popular Tony Pastor, with his excellent co., at the Toronto. Being holiday week, Queen's Birthday, both cos. reaped a rich harvest. This was the closing performance at the Grand.——Items: The Gilmore Concert co. will be here 14. The advance sale of seats so far have been enormous.—The Juch-Perotti Concert co., at the Pavilion, was an immense success. The Pavilion was packed. Quite an excitement occurred at the Grand, at the Queen's Birthday performance, when Howe, a clog dancer connected with the Haverly-Cleveland Minstrels, shot at Mr. Cleveland with a property "bull-dog revolver," in a fit of rage, in the corridor of the theatre prior to the raising of the curtain. Mr. Cleveland was unharmed, the bullet speeding wide of its mark.—The would-be assassin was promptly arrested and locked up. The following day he was sentenced to two months in jail where he will have ample time to repent of his folly.—Billy Lytell is Summering here, and is contemplating playing small musical cos. on the Island this Summer.—Mrs. A. R. Cazauran is here for a few weeks, the guest of her brother, Mr. E. A. Levian.—Torrington's Orchestra gave its last performance for the season at the Pavilion 3.

MATTERS OF FACT.

William H. Lawton is a young American tenor who sang for one season with signal success with the Boston Ideal Opera company, and has been in considerable demand for musical festivals. Several years ago he married the well-known concert singer Henrietta Beebe, and the song recitals of this musical couple in England and on the Continent last year received flattering recognition from the musical public. Mr. Lawton was especially well received in London, where he was engaged on various occasions as a substitute of Sims Reeves, and sang in concerts with Sembrich, Santley, Trebelli and the Richter orchestra. In future, however, Mr. Lawton proposes to devote himself to the operatic stage, and as the woods are not full of desirable tenors, it is not likely that he will be long in securing an engagement.

The problem of illuminating theatres and public halls by some method that would insure ventilation at the same time long remained unsolved. It is claimed that this difficulty has been removed by I. P. Frink's Patent Crystal Glass Reflectors. The heat of the lamps or gas draws up the foul air which passes through an opening in the reflector into the roof. While the atmosphere is freed from all impurities, the reflection obtained from Frink's reflectors is said to be superior to that of any other form of burner in use. The massive chandelier, weighing 800 pounds, in H. C. Miner's new theatre at Newark, was built by I. P. Frink. Mr. Miner speaks of it in the most laudatory terms. Circulars and estimates will be furnished by I. P. Frink, 551 Pearl street. They make a discount to theatres.

The Greenville Opera House at Greenville, Miss., is booking the time for next season. Managers will please address J. Alexander, Greenville, Miss., or Klaw and Erlanger, No. 25 West Thirtieth street. Greenville has a population of 7,500 and enjoys the reputation of being the best theatrical town in the State.

Blanche Seymour, the soprano and soubrette who is reputed to have made a pronounced success with the Murray and Murphy company, and who is now studying with Mme. Murio-Celli, is at liberty.

Thomas H. McGrath, the character actor, is disengaged.

Marie Bates, the eccentric character comedienne, who is said to be very capable in Irish dialect, is disengaged.

A party with a few hundred dollars can find a paying investment on a royalty by calling on or addressing E. M. Gardiner, No. 1212 Broadway, New York.

Managers desiring to book the Misses Deaves (Ada and Rillie), in their new original three-act musical comedy, Chaos Flat, are requested to write or telegraph their open time immediately to Manager W. G. Hunter, Jr., Continental Hotel, Twentieth Street and Broadway, New York.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

A DARK SECRET CO.: Boston, May 13—indefinite.
A. M. PALMER'S CO.: Boston May 20—indefinite.
A BUNCH OF KEYS CO.: Chicago June 10—week.
A BRIGHT BELL CO.: N. Y. City March 3—indefinite.
ARNOLD-GRIFFIN CO.: Leavenworth, Kas., June 10—week.
ATKINS-CROLIUS CO.: Philadelphia June 10—week.
AUBLEY-BYRNE-CHILDRESS CO.: Rock Island, Ill., June 10—week.
ADA GRAY CO.: Chicago, Ill., June 3—two weeks.
AUGUSTIN DALY'S CO.: Chicago June 3—three weeks.
BOURNE THEATRE CO.: Elgin, Ill., June 10—week; Waukegan 17—week; Racine 24—week.
BLANCHARD JR. CO.: Chicago June 10—indefinite.
B. H. SOTHERN: St. Paul June 10—week; Minneapolis 17—week; Chicago 24—two weeks.
BESSIE WELLS CO.: Perth, Can., June 3—indefinite.
BOTTNA CO: Rochester, N. H., June 10-12, Sanford 13-15.
BARNEY SULLIVAN CO.: Lynn, Mass., June 10—week.
BIJOU TUCKER: Oil City, Pa., June 10—week; New Castle 17—week; Erie 24—week.
BOWIE F. MAYO CO.: Brooklyn, N. Y., June 10—week; N. Y. City 24—week.
BIJOU ELLSLER: Butte City, Mont., June 10—week; Anaconda 17-18, Helena 19-22, Bismarck, Dak., 25-26, Jamestown 27, Fargo 28, 29.
BLIGOTT'S JOLLY VOYAGERS CO.: St. Joseph, Mo., June 10—week; Omaha, Neb., 17—week; Lincoln 24—week.
EMILY SOLDENE CO.: N. Y. City June 10—week.
ENOS-WALL CO.: East Liverpool, O., June 10—week.
FITZGERALD-LEWIS CO.: Omaha, Neb., June 10—week.
FLORENCE HAMILTON CO.: Rock Island, Ia., June 10—week.
FREDERICK LORANGER CO.: Carson City, Mich., June 13-15.
GEORGE OBER CO.: Litchfield, Ill., June 13, Pana 15.
GOWANDO MOHAWK CO.: Cleveland, O., June 10—week.
GUS WILLIAMS CO.: N. Y. City—indefinite.
HELEN ADELL CO.: Binghamton, N. Y., June 10—indefinite.
HEARTS OF OAK CO.: Rochester, N. Y., June 10—week.
HARRY PLUNKETT'S CO.: Norwalk, Ct., June 13-15.
IVY LEAF CO.: Stockton, Cal., June 13.
JED PROUTY CO.: San Francisco, Cal., June 10—two weeks.
J. B. POLK: San Francisco June 17—two weeks.
J. K. EMMET CO.: N. Y. City April 22—indefinite.
JENNIE CALEF CO.: Providence, R. I., June 10—week; N. Y. City 17—week.
JANAUSCHEK CO.: Valley City, Dak., June 12, Fargo 13, 14.
J. G. SHULTZ: Livingstone, Mon., June 10—week.
KARL GARDNER CO.: Bozeman, Ind., June 12, Helena 13-15, Anaconda 17, 18, Butte 19-20, Deer Lodge 24, Phillipsberg 25, 26, Missoula 27, Spokane Falls 28, 29.
KATE CLAXTON CO.: Boston, June 3—two weeks.
LITTLE LORD FAUNTLEROY CO.: Chicago, Ill., May 20—indefinite.
LOTTIE MAY BURLESQUE CO.: Bay City, Mich., June 14, 15, Midland 17, St. Louis 18, Cadillac 19, Big Rapids 20, Ludington 21, Manistee 22, Reed City 24, Traverse City 25, Petosky 26, Mackinaw City 27, Sault Ste Marie 28, Newberg 29.
MCKEE RANKIN: Hartford, Ct., June 13.
MME. RHEA: Denver, Col., June 10—week; Aspen 17, Leadville 18, 19, Salida 20, Pueblo 21, Colorado Springs 22, Hastings, Neb., 24, Lincoln 25, 26, Fremont 27, Creston, Ia., 28, Clinton 29.
MRS. LANGTRY: Chicago June 3—two weeks.
MONTE CRISTO (Frank Linden's) CO.: Grand Rapids, Mich., June 10—week.
MINNIE MADDERN CO.: N. Y. City May 6—indefinite.
NEIL BURGESS CO.: N. Y. City June 3—two weeks.
NELLIE WALTERS CO.: Grand Rapids, Wis., June 12.
RENTFROW'S PATHFINDERS: Stillwater, Minn., June 10—week.
RANCH KING CO.: Cincinnati June 10—week.
ROYCE-LANSING CO.: Miles City, Mon., June 12, Bismarck, Dak., 14, Jamestown 15.
SID FRANCE CO.: Duluth, Minn., June 3—two weeks.
SPOONER BROS. CO.: Hamburg, Ia., June 10—week.
STREETS OF NEW YORK CO.: Cincinnati June 10—week; Chicago 17—week.
SULLIVAN-STAHL CO.: Lynn, Mass., June 10—week.
SNOW BROS.' CO.: Hannibal, Mo., June 13-15.
STANDARD THEATRE CO.: Sterling, June Ill., 10—week.
T. J. FARRON CO.: San Francisco, June 3—two weeks.
THE TWELVE TEMPTATIONS CO.: San Francisco June 10—four weeks.
THE SPIDER'S WEB CO.: Clinton, Ill., June 12—indefinite.
THE CAVALIER CO.: San Francisco, Cal., June 10—week.
UNCLE TOM'S CABIN CO.: West Cairo, O., June 12, Elida 13, Spencerville 14.
UNCLE TOM'S CABIN (Clifford and Webber's) CO.: N. Y. City June 10—week.
UNCLE TOM'S CABIN (C. G. Phillips') CO.: Urbana, O., June 13, Fletcher 14, Piqua 15.
WILLIAMS' SPECIALTY CO.: Carson, Nev., June 13, Reno 14, Menominee 15, Ogden 17.
WOOD-ST. JOHN CO.: Sherbrooke, Can., June 10, Quebec 11-13.

OPERA AND CONCERT COMPANIES.

ARDIELLE CO.: N. Y. City June 3—two weeks.
BOSTONIANS: San Francisco—indefinite.
BENNETT-MOULTON OPERA CO.: Milwaukee May 27—indefinite.
CARLETON OPERA CO.: St. Louis, Mo., June 3—indefinite.
DUFF'S OPERA CO.: Philadelphia—indefinite.
FAUST JR. CO.: St. Louis, Mo., June 3—two weeks.
GILMORE'S BAND: Ottawa, Can., June 12, Toronto 13, 14, Detroit, Mich., 15, 17.
JUCH PEROTTI CONCERT CO.: Knoxville Tenn., June 12, 13, Nashville 14, 15, Memphis 17, 18.
LITTLE TYCOON CO.: Philadelphia June 3—indefinite.
LAMOST OPERA CO.: Washington, D. C.—indefinite.
MCCAHILL'S CO.: N. Y. City March 11—indefinite.
NOSS FAMILY: Stanton, O., June 12, Edmore 14, Mt. Pleasant 14, Ithaca 15, St. John, Mich., 17, 18, Ovid 19, Corunna 20, Fenton 21, Holly 22, Pontiac 24, Rochester 25, Romeo 26, Richmond 27, Mt. Clemens 28, St. Clair 29.
OOLAH CO.: N. Y. City May 13—indefinite.
SAID PASHA OPERA CO.: Council Bluffs, Ia., June 13, 14, Lincoln, Neb., 15.
STANDARD OPERA CO.: Philadelphia May 6—indefinite.
SPENCER OPERA COMIQUE CO.: Buffalo, N. Y., June 17—indefinite.
SHACKFORD OPERA CO.: Kansas City, Mo., June 3—indefinite.
TEMPLETON OPERA CO.: Newburg, N. Y., June 10—week.
THOMSON'S OPERA CO.: Baltimore, Md., May 27—indefinite.
WILBUR OPERA CO.: Minneapolis, Minn., May 20—indefinite.

VARIETY COMPANIES.

GUS HILL'S CO.: San Francisco, Cal., May 20—four weeks.
HOWARD ATHENÆUM CO.: Chicago—indefinite.
LILY CLAY CO.: Grand Forks, Dak., June 12, Crookston, Minn., 13, Winnipeg, Man., 14, 15, Spokane Falls 22, Walla Walla 24, Pendleton, Ore., 25, The Dalles 26, Portland 27, 29.
MAY HOWARD CO.: Providence, R. I., June 10—week.
WEBER-FIELDS CO.: Philadelphia June 10—week.

MINSTRELS.

DOCKSTADER'S MINSTRELS: Hartford, Ct., June 12, 13, New Haven 14, Bridgeport 15, N. Y. City 17—two weeks.
EATON-FARRELL'S MINSTRELS: Louisville, Ky., June 10—week.
GOODYEAR, COOK AND DILLON: Virginia City, Nev., June 12, Carson City 13, Reno 14, Winnemucca 15, Ogden 17, 18, Salt Lake City 21, 22.
THATCHER, PRIMROSE AND WEST: Aspen, Col., June 13, Leadville 14, 15.

MISCELLANEOUS.

BRISTOL'S EQUINES: Ashland, Wis., June 10 12, Ironwood, Mich., 13-15, Iron Mountain 17-18, Escanaba 19, 20, Negaunee 21-22.
BARTHOLOMEW'S EQUINES: N. Y. City June 10—indefinite.
GERRY'S SEALS: Port Worth, Tex., June 3—two weeks.
HERRMANN: N. Y. City May 27—indefinite.
MONTFORD ART EXHIBITION: Montreal, Can., May 6—indefinite.
KELLAR: Boston, Mass., June 3—two weeks.
STOW'S CIRCUS: Marion, O., June 12, 13, Delmare 14-15.

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GLEANINGS.

MAUDE WHITE, late of Richard Mansfield's company, has been engaged as leading lady of J. K. Emmet's company for next season.

NEWTON CHISWELL has engaged with Klaw and Erlanger to play a strong character part in their production of Teal and Jessop's play, The Great Metropolis, which is to be put on for a run at the Twenty-third Street Theatre on August 31.

CHRISTIAN JENSEN, the scenic artist of the Imperial Court Theatre, Berlin, recently arrived in this country. He has been engaged to paint the scenery for Kajanka, the new spectacle, which opens its season at Columbus, Ohio, on Sept. 16.

JOSEPH HAWORTH recently visited Gustave Frohman, at Stamford, Conn., for the purpose of sending to the manager his brother's play, Forsaliffe, with a view to starring Joseph Wheelock in it. Manager Horace Wall, of the new West End Theatre, in Harlem, has secured the right of the play for production at that house for one week in October next.

T. C. HOWARD has secured the solid rights of Rose Michel for the New England and several of the Middle States, from Rose Eytinge, through her agent, Gustave Frohman. E. P. Sullivan and Rose Stahl have been engaged to appear in the piece next season. Bessie Taylor has taken the place of Minnie Sofah in Howard's Celebrated Case company.

C. T. DAZEY, whose time for the past few years has been principally occupied by business, has now so arranged his affairs as to devote himself wholly to literature. He will make New York his home. James O'Neill has purchased outright Mr. Dazey's play, An American King, and success has attended his latest plays, Erma, the Elf, and Honor Bound. Mr. Dazey is a graduate of Harvard and has contributed to the *Century* and other leading periodicals.

C. B. HAWKINS, Alfred Hampton, Frank Holland, Charles Eldridge, Tom Martin, Charles Phillips, H. C. Dietz, John Savage, Maude Gireoux and Hope Curtis are engaged for Bric-a-Brac. The season will open at the Walnut Street Theatre, Philadelphia, Sept. 16. James Jay Brady is interested with Frank Tannehill in this enterprise.

F. STUART ISHAM and Edward Weitzel, authors of The Case Vidal, which Rhéa has been playing the past season, will produce next season an emotional drama of the French school entitled Beatrice. The first act is laid in Rome and the following four in Paris.

THE Chicago *Evening Journal* says that The Spider's Web, by Paul M. Potter and Harry Hamlin, scored a complete success at the Grand Opera House last week. The piece is described as a society comedy drama, with melodramatic features. The climaxes are said to be strong and the dialogue vigorous. The scene is laid in France, and the plot slightly resembles that of The Lyons Mail.

D. B. HOUSEL, the well known scenic artist, is repainting and restoring all of the scenery for Thomas B. McDonough's Siberia company, and has also under way the complete set of scenery from Lewis Morrison's grand production of Faust, which is to be presented in September next. No expense is being spared in the latter production to make it equal that given in California.

On account of the performances to be given for the benefit of the Johnstown sufferers, Bailey Brown has postponed the production of his play, Pine Meadows, at the Madison Square Theatre, until Friday. Among those who will appear, not heretofore mentioned, are David H. Murray, Mr. Topper, and Percy Marsh. Mrs. Sol Smith, not Mrs. Sol Smith Russell, as incorrectly printed last week, will also be seen in the play.

HENRY WARD, the popular comedian who is now spending the Summer at Mount Clemens, Mich., will manage the baseball team which has been organized by the Detroit Elks, to play the Elks of other cities. The first game will take place at Dayton, O., next Saturday. The players will be costumed to represent various stage characters.

THE Grand Jury found indictments on Monday for misdemeanor against Drs. Irwin, Ferguson and Hance for violation of Section 305 of the Penal Code, in performing an autopsy on the body of Washington Irving Bishop, the mind-reader. The penalty is a year's imprisonment and a fine of $500, or the other one.

THE following are among the principal people engaged by E. A. McDowell for the Summer season at the Londesboro Theatre, St. John, N. B.: Fred Hight and wife, George Prescott, T. D. Finney, J. Burney, Percy Haswell, Emma Hagger, Mary Hampton, Miss Goddard, Helen Mower, Little Campbell Chrandon, Little Kenneth and Ernest Shriver, who will act as stage manager. The company will leave to-morrow (Thursday) and open in St. John on next Monday. The repertoire will include May Blossom, The Two Orphans, Woman Against Woman, The World Against Her, Prompter's Box, Rose Michel, The Corsican Brothers, Moths, Mona, Jacques, Snowball, One Touch of Nature, The Shaughraun, Arrah-Na-Pogue, Gwynne's Oath and other standard plays.

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